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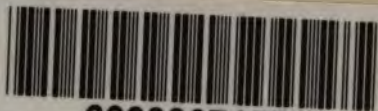
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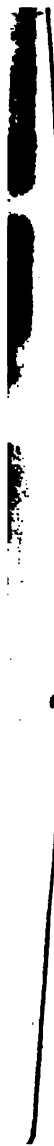
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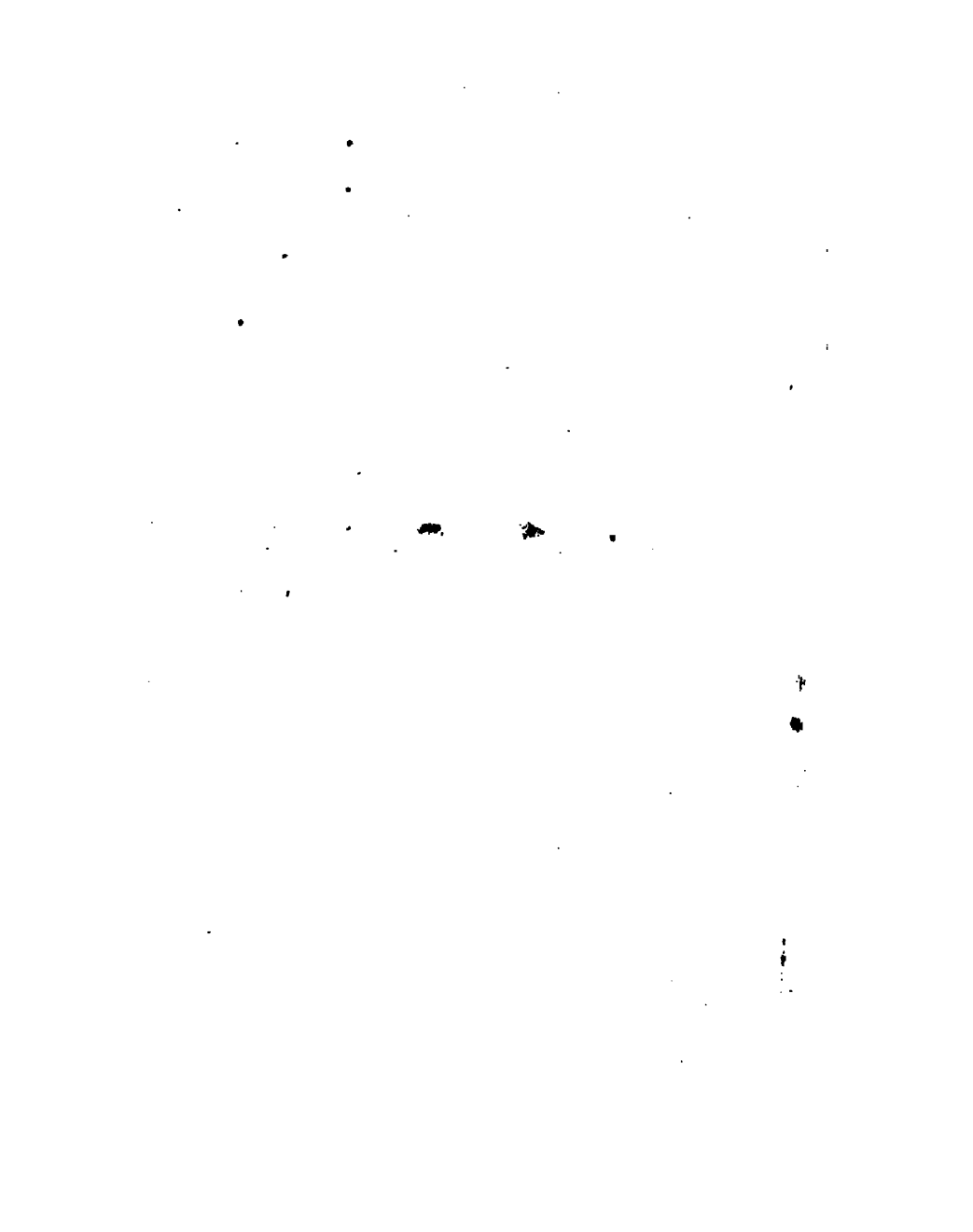
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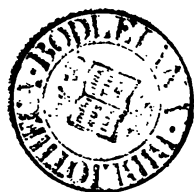


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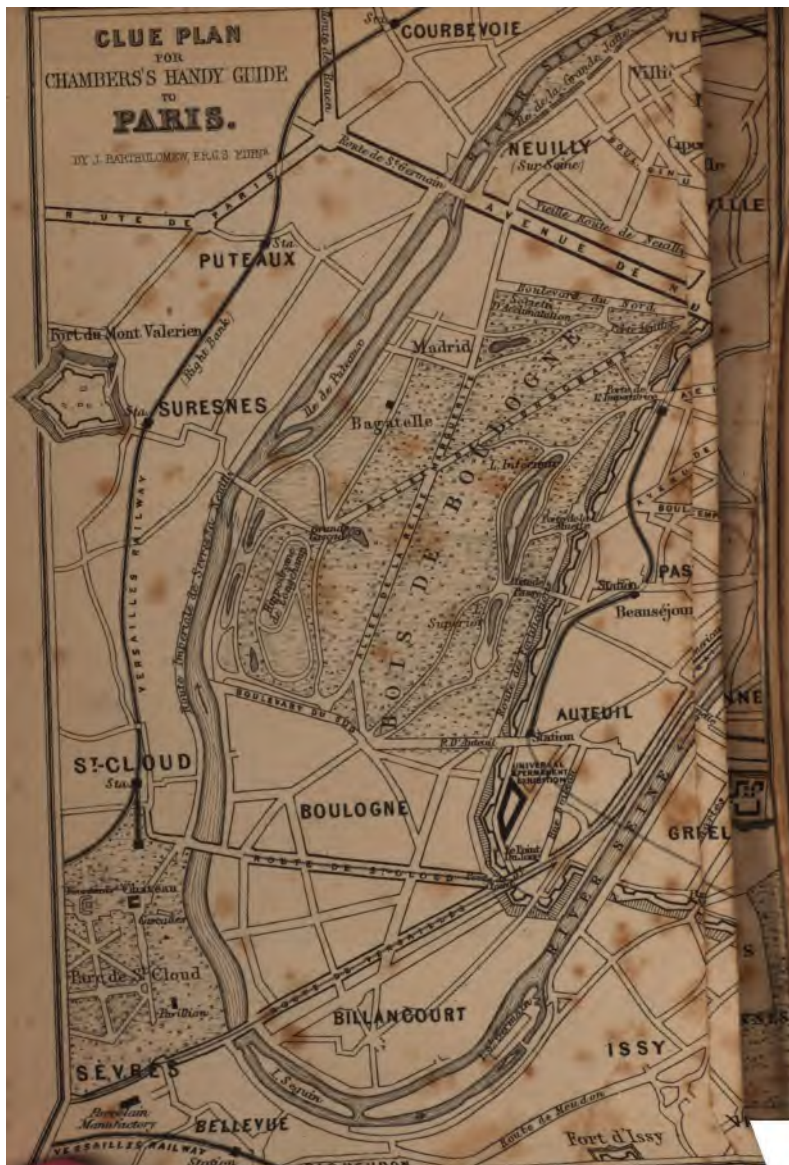
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BY J. PANTHULOMEW, F.R.C.S. EDINB.



CHAMBERS'S  
HANDY GUIDE TO PARIS

BEING A

CONCISE DESCRIPTION OF THE CHIEF OBJECTS OF INTEREST  
IN THE CITY AND ITS ENVIRONS, AND THE BEST  
MODE OF SEEING THEM

TOGETHER WITH AN ACCOUNT OF THE

Permanent Exposition of 1863

AND FULL INFORMATION CONCERNING

THE ROUTES TO, AND RESIDENCE IN, PARIS;  
RAILWAYS, CABS, OMNIBUSES, POSTAL ARRANGEMENTS, &c.

Illustrated with Col. Maps and Wood-Engravings



W. & R. CHAMBERS  
LONDON AND EDINBURGH

1863

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Edinburgh:  
Printed by W. and R. Chambers.





THIS Work is intended to supply the want, which is generally experienced, of a Guide Book to Paris, at once cheap, concise, and comprehensive. It is hoped that it will serve not merely as a useful cicerone to the tourist on the spot, but as an interesting memento of a visit, and general work of reference in regard to the French capital. It contains ample but compressed accounts of the Show-places, such as Monuments, Museums, and Amusements of the city and its environs, and also of its Administration, Institutions, and Internal Life. The latest particulars are supplied as to those important transformations which Paris has lately undergone, and is still undergoing. After a brief general description and historical notice, the various buildings and other objects of interest are reviewed in

convenient groups. The new PERMANENT EXPOSITION of 1863 is described; and notices are given of Versailles, Fontainebleau, and other places of interest within an easy distance of the capital.

An Alphabetical Index, Tables of Money, Weights, and Measures, and a collection of useful French Phrases and Sentences are also provided.

The work is amply illustrated with engravings on wood, in the manner of the Handy Guide to London. In preparing these cuts, the publishers have, in some instances, been indebted to the admirable small photographs of M. Martinet, 12 Boulevard des Capucines, Paris, whose extensive collection is recommended to the attention of tourists.

J. H. F.

*The Publishers will feel much obliged to any one who will forward corrections or additional information.*





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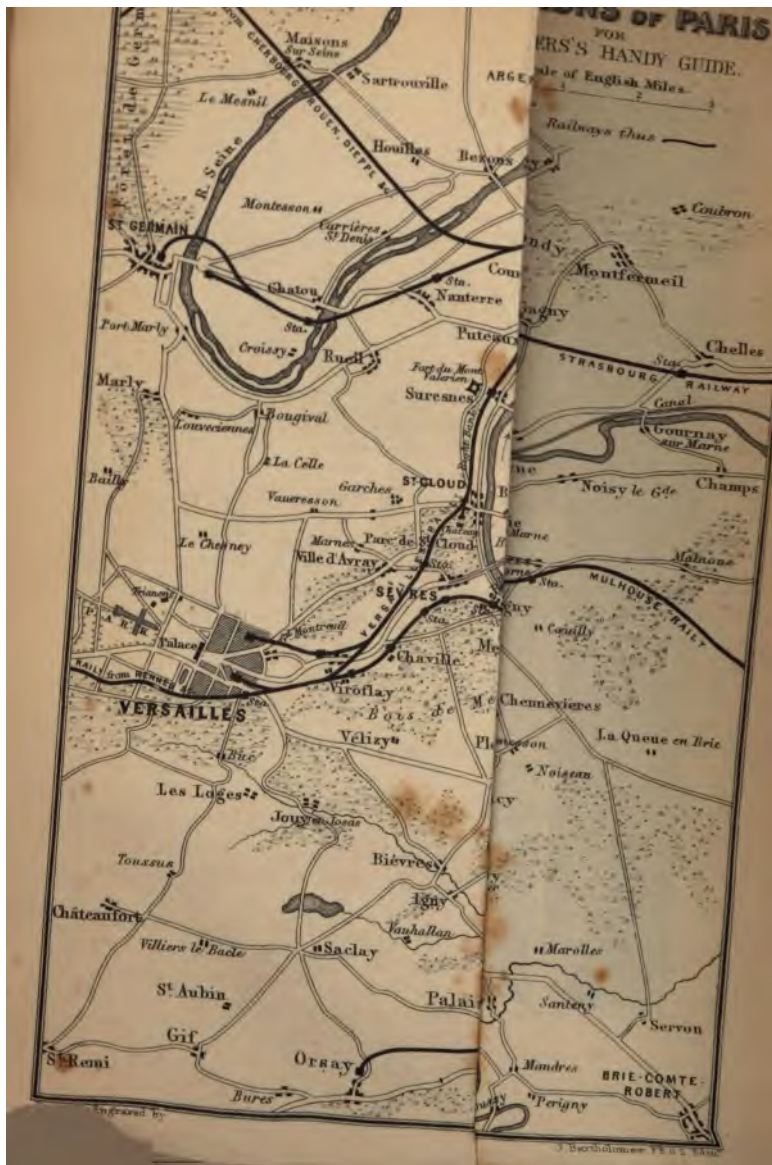
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PERMANENT UNIVERSAL EXHIBITION.





## CHAMBERS'S HANDY GUIDE TO PARIS.

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**P**ARIS, the heart and soul of France—the head-quarters of European luxury and pleasure—naturally excites, in the highest degree, the interest and curiosity of strangers, while those who know it, are confirmed in their attachment by the variety and freshness of its charms. ‘Paris,’ it has been justly said, ‘must be the second home of every man who has a taste for the most refined enjoyments which wealth can bring. Whether he seek for happiness from art or society, or what is more generally understood by pleasure, let him go to Paris. All that is most distinguished awaits him there; he will find the noblest houses, the most imposing streets, the most attractive pleasure-grounds; he will find the most varied amusements—operas, balls, the only theatre in the world—all ready to fill up his time if he come without knowing a soul or bringing a single letter. To another class, the extremely wealthy of all countries, the new Paris holds out ever-increasing attractions. To live in Paris for a year or two will be the desire of all of the new generation who can afford it.’

As the attractions of the French capital are being multiplied every year, and as the journey thither can now be performed with great ease, rapidity, and economy, the number of visitors, especially from Great Britain, is constantly increasing.



## Preliminary Information.

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### PASSPORTS.

British subjects are admitted into France upon the simple declaration of their nationality, without a passport or other formality. Those, however, who intend to use the privilege accorded to foreigners provided with passports, of admission without special orders to the public institutions in France, should have their visiting-cards stamped on arrival at either Boulogne or Calais, by the agent of the French Government appointed there for the purpose; or procure a card, conferring the same advantages, by application at the Prefecture of Police, Rue de Harlay, Paris.

### ROUTES.

The visitor to Paris has a number of different routes to select from.

The *London, Chatham, and Dover* Railway route, from the Victoria terminus, *vid* Dover and Calais, accomplishes the journey in 11 hours, with a sea-passage (in favourable weather) of only 1 hour 20 minutes. The services on this line are all express, and there is no third class. *Calais* (pop. 12,000), which in addition to its fishing pursuits, does a considerable trade in tulle or bobbin-net fabrics; *Lille* (68,500), which is the seat of an important linen manufacture, and contains several interesting buildings; and *Amiens* (50,000), celebrated for its magnificent Gothic cathedral, dating from the 13th century, are passed on the way to Paris.

The *South-eastern* Railway route goes from London Bridge by Folkestone and Calais, and occupies 11 hours, of which 2 hours (in favourable weather) are spent on the steamer; third-class tickets (£1) are issued. The chief points of interest on

the journey are the picturesque cathedral-town of *Boulogne* (35,000), the upper part of which is inhabited by the natives, the lower being in possession of an English settlement; the field of *Crecy*—scene of the celebrated battle—on the left, between Montreuil, and Abbeville; and the River *Somme*, on which Abbeville is situated, and from the mouth of which William the Conqueror sailed on his conquering expedition to England.

The *London and Brighton* route, from London Bridge, by Newhaven and Dieppe, involves a sea-passage of 6 or 7 hours, and a total journey of from 12 to 16 hours. The third-class fare (including second-class cabin in the steamers) is 15 shillings. It traverses *Dieppe* (20,000) a bathing-place of much resort, and *Rouen* (90,000), the 'Manchester of France,' and old English capital of Normandy, containing a fine 16th-century cathedral, a finer 14th-century church of St-Ouen, and an interesting Palais de Justice, in which Joan of Arc was tried, and on the place adjoining which she was burned as a witch. The railway ticket allows the traveller to break the journey at this town, which is well worth a visit.

The *London and South-Western* route from Waterloo Road, goes by Southampton and Havre, and usually occupies from 16 to 20 hours, of which 8 or 10 are spent at sea. It passes *Havre* (80,000), the harbour of Paris, and *Rouen*. Third Class, 15 shillings.

The *General Steam Navigation Company* convey passengers from St Katherine's wharf, near the Tower of London, by water, to Boulogne, Calais, or Havre, with through-booking to Paris. The following are the lowest rates: Boulogne, Third Class, 15 shillings; Calais, Third Class, 17s. 8d.; Havre, Second Class, 20 shillings.

In each of the above cases, return-tickets are issued on reduced terms. About 60 lbs. weight of luggage is allowed to be taken by each passenger free of charge, but if too bulky to go beneath the seat of the carriage, it must be booked (2d.), when a ticket is given to the owner, which he must shew when he claims his packages. The *buffets*, or refreshment-stalls, at the chief stations, are exceedingly comfortable and well conducted.



## CUSTOMS.

There are two kinds of customs in France, the *douane*, or national customs, and the *octroi*, or local dues. The luggage of through passengers to Paris, if booked, is not examined until it arrives at its destination, when one examination serves for both *douane* and *octroi*. Any luggage carried by the passenger himself from the steamer to the railway station is, however, subject to examination. In regard to duties, it will be sufficient to state that as there is a government monopoly of tobacco in France, the traveller is allowed to carry with him only a very small supply of cigars or other tobacco free of duty; and that, in returning to England, he may bring gloves, lace, silks, bronzes, &c., free of duty, but will have to pay on tobacco, cordials, liqueurs, wine, spirits, &c. Pirated editions of English publications, such as those of Tauchnitz, are not admitted into England, and will be confiscated if found by the custom-house officers.

## MONEY AND MEASURES.

The gold coins of France are pieces of 100 francs, 50 francs, 20 francs (a Napoleon), 10 francs, and 5 francs; the silver pieces are 5 francs, 2 francs, 1 franc,  $\frac{1}{2}$  franc, 20 centimes; copper, 2 sous, 1 sou, 2 centimes, and 1 centime. Pieces of 100 and 50 francs are rarely seen. Accounts are kept in francs and centimes. Reckoning roughly, a Napoleon is equal to 16s., a franc to 10d., a sou or 5 centimes =  $\frac{1}{4}$ d. In exchanging English for French money, the traveller will lose on silver, but will almost universally get 25 francs for a sovereign. The precise rate of exchange is, of course, constantly varying. The following table will be useful in money calculations:

ENGLISH.			FRENCH.			ENGLISH.			FRENCH.		
£	s.	d.	Francs.	Centimes.		£	s.	d.	Francs.	Centimes.	
0	0	1	=	0	10	0	10	0	=	12	50
0	0	2	=	0	20	1	0	0	=	25	0
0	0	5	=	0	50	5	0	0	=	125	0
0	0	10	=	1	5	10	0	0	=	250	0
0	1	0	=	1	25	50	0	0	=	1250	0
0	5	0	=	6	25	100	0	0	=	2500	0

A uniform decimal system of weights and measures, as well as of coins, prevails in France. The fundamental measure of length is the *mètre*, which is equal to the ten-millionth part of the distance from the pole to the equator, or 3281 English feet. A *deca-mètre* is 10 mètres; *hecto-mètre*, 100; *kilo-mètre*, 1000; *myria-mètre*, 10,000. A *deci-mètre*, *centi-mètre* and *milli-mètre*, are respectively the tenth, hundredth, and thousandth parts of a *mètre*. The following are the equivalents of the French terms in English: *Mètre*, 3 feet, 3·37 inches; *Kilomètre*,  $\frac{1}{2}$  mile, 213 yards, 2 inches; *Hectare*, nearly  $2\frac{1}{2}$  acres; *Gramme*, 15·43 grains troy; *Kilogramme*, 2 pounds avoirdupois, 3·26 oz.; 50 kilogrammes, nearly a hundredweight; *Litre*, 1·759 imperial gallons; *Hectolitre*, about 22 imperial gallons.

## HOTELS.

The prices both of hotels and lodgings are governed by the situation of the house, and the number of the story in which a room is hired. The further a visitor goes from the Tuileries, and the nearer he approaches the clouds, the less will he have to pay for accommodation. The two largest and finest hotels in Paris are the *Grand Hôtel*, Boulevard des Capucines, and the *Grand Hôtel du Louvre*, Rue de Rivoli, opposite the Louvre. They were both built and are carried on by the *Compagnie Immobilière*, and are quite palatial both in architecture and fittings. The first-named contains about 700 bedrooms, and the latter nearly as many. Each has a reading-room, café, billiards, divan, bath-rooms, and telegraphic-office. The charge for a bedroom varies, in the *Grand Hôtel*, from 4 to 30 francs a day, and in the other from 3 to 20 francs a day. The hotels in the neighbourhood of the Palais-Royal and Tuileries are much frequented by the English. Among the chief of these may be mentioned the hotels *Meurice*, *Windsor*, *Brighton*, and *Wagram*, in the Rue de Rivoli; the *Clarendon*, in the Rue de Castiglione; and the *Hôtel de Lille et d'Albion*, in the Rue St-Honoré. The *Hôtel des Etrangers*, 3 Rue Vivienne, which must not be confounded with other places of

the same name, is a large, well-conducted house, with a moderate tariff—bed (lowest price), 2 francs 50 centimes; breakfast (tea or coffee, bread and butter), 1 franc 50 centimes. The *Grand Hôtel Louvois*, Place Louvois, in the Rue Richelieu, opposite the Imperial Library, is another good house of the same class. The places known as *hôtels garnis*, which partake of the character of inns and lodging-houses, are well adapted for those who study economy. They abound especially on the south side, in the '*Quartier Latin*.' In this category are the *Hôtel des Etrangers*, Rue Racine; *Hôtel Corneille*, 5 Rue Corneille; the *Maison Briquet*, 27, and the *Hôtel Bonaparte*, 50 Rue Bonaparte; the *Hôtel Britannique*, 2 Rue des Halles, &c. The average rates in these establishments are 1 franc 50 centimes, to 2 francs per night (at the cheapest), and from 25 francs to 60 francs per month.

### LODGINGS.

Unfurnished lodgings—*appartements non meublés*—are announced by white, and furnished lodgings—*appartements meublés*—by yellow placards. A single room is called a *chambre*, but an *appartement* comprises several different rooms—at the least, a bedroom, dressing-room, and sitting-room. The names of the various flats into which a French house is divided are—*rez-de-chaussée*, ground-floor; *entre-sol*, intermediate between ground and first floor, and what we should call a first floor; *premier étage*, first floor; *deuxième*, *troisième*, &c., second, third, &c., floors; *mansarde*, the garret, is, strictly speaking, a room in which one or more of the walls incline inwards, according to the slope of the roof. A visitor to Paris will be as comfortably and as cheaply lodged in a *hôtel garni* as in lodgings; but he may perhaps enjoy more quiet and independence in the latter.

### MEALS.

The rotation of meals which a Parisian usually observes is as follows: When he rises he has a cup of *café au lait*—

coffee with a large proportion of milk—and a *petit pain*, or little roll. Between 11 and 12 he has a breakfast of meat and wine; and between 5 and 6 he dines, after which he indulges in a *demi-tasse*—half a cup of coffee—and a *petit verre*—small glass of brandy. People of all classes frequent the public coffee-rooms and restaurants of Paris. Those who take their two chief meals at home are quite in the minority.

## CAFÉS.

The price of a large cup of coffee is 60 centimes; *petits pains* are 10 centimes each; butter, 20 centimes; radishes, 10 centimes. Tea is not to be had as readily as coffee; it costs 1 franc the pot, or 60 centimes the cup. The *demi-tasse* is 40 centimes, and the *petit verre* 20 centimes. *Café noir* means coffee without, and *café au lait*, coffee with milk. Two sous are generally given to the waiter (*garçon*). On entering and leaving a café, it is customary to make a slight salute to the lady presiding at the counter, as the representative of the company. *This polite custom applies to shops as well as to cafés.* Among the best cafés may be mentioned the *Rotonde*, in the garden of the Palais-Royal; *Foy*, 56 west side of Palais-Royal (no smoking, beer, or billiards allowed; has good coffee, ices, &c., and is frequented by ladies); *Orléans*, Galerie d'Orléans, Palais-Royal; *Hill's*, *Congrès*, *Angleterre*, in the Boulevard des Capucines; *Anglais* and *Riche*, Boulevard des Italiens; *Cardinal*, in the same boulevard, at the corner of the Rue Richelieu; *De la Régence*, 116 Rue St-Honoré; *Procope*, 13 Rue de l'Ancienne-Comédie (which Voltaire, Rousseau, Diderot, and other celebrities used to frequent), &c. The *crémeries* are coffee-houses of an inferior order, where a large cup of coffee or chocolate can be had for 25 centimes. Some of them are very clean and respectable. See also under EATING-HOUSES. The cafés united with places of amusement are noticed under another head.



## EATING-HOUSES.

There are *tables-d'hôte*, to which any respectably-dressed person is admitted, at many of the large hotels, such as the *Grand Hôtel*, 6 P.M., 8 francs, including wine; *Lowre*, 6 P.M., 7 francs; *Princes*, 97 Rue Richelieu, 6 P.M., 7 francs; *Etrangers*, 6 P.M., 5 francs; *Coquillière*, Rue Coquillière, 5½ P.M., 3 francs (without wine); *Byron's*, 5½ P.M., 3 francs (English style); *Corneille*, 5 P.M., 2 francs 50 centimes.

The regular *restaurants* are divided into two classes—those *à la carte*, where the guest orders what he chooses from the bill of fare (*carte*), and pays accordingly; and those *à prix fixe*, where he pays a fixed sum, and receives a specified number of dishes, of which, within certain limits, he has the choice. The houses in the first class are of a higher grade, and more expensive than those in the second; and as the portions supplied are very liberal, it is usual for a couple of persons to join together, sharing each dish between them, and thus securing greater variety and economy. The *Trois Frères Provençaux*, and *Véry*, in the Palais-Royal, behind the Café Rotonde, are two famous establishments. The *Maison Dorée*, 20, *Café Anglais*, 13 Boulevard des Italiens, and *Philippe*, 70 Rue Montorgueil, are also of high repute. English cookery prevails in the following houses—*Byron's*, Rue Grétry, above the Opéra Comique; *Lucas*, 14 Rue de la Madeleine; *Weber* (His Lordship's Larder), 25 Rue Royale, and the *Taverne Anglaise*, 22 Rue St-Marc, between the Bourse and the Opéra Comique.

In patronising *Restaurants à prix fixe*, the visitor must take care not to order, inadvertently, special dishes called *suppléments*, for which he will have to pay extra, and should rather, as a general rule, confine himself to the simplest and most substantial dishes. Among the houses of this class are the *Diner du Rocher*, Passage Joffroy—dinner, 3 francs—breakfast, 1 franc 75 centimes; *Commerce*, Passage des Panoramas, do.; *Garny*, Passage de l'Opéra—dinner, 2 francs—breakfast, 1 franc 50 centimes; *Tissot*, *Tavernier aîné*, *A Tavernier*, and *Richard*, all in the Palais-Royal, and all 2 francs for dinner, and 1 franc 50 centimes breakfast.

The *Etablissements de Bouillon* are cheap dining-rooms, which supply many other dishes besides that from which they derive their name. Many of these establishments are combined with *crémeries*. The best of these are the *Maisons Duval*, in the Rue Montmartre, at the corner of the Rue Notre-Dame des Victoires, and at the junction of the Boulevards de Sébastopol and St-Denis; *Maison Poulet*, 61 Rue de Rivoli; *Crémérie Rivoli*, 55 Rue de Rivoli; *Bonvallet jeune*, Rue de l'Echelle, between the Tuileries and Rue St-Honoré; *Gagne Petit*, 26 Rue du Bouloi, &c.

Two or four sous are usually given to the attendant in the second-class, and six or eight in the first-class restaurants. There is an advantage in frequenting not only one house, but one particular table in it, as the waiter thus acquires an interest in the guest. The *traiteurs* send out dinners to private houses.

## POST-OFFICE.

The central office is at 9 Rue Jean-Jacques Rousseau. Letters for the English and other foreign mails, are received there up to 6 P.M. The district boxes and pillars close earlier. There are several collections and deliveries of letters for Paris during each day. The charge for letters prepaid in stamps, is as follows: for abroad, under 7½ grammes, 40 centimes; under 15 grammes, 80 centimes, &c. For France, under 10 grammes, 20 centimes; under 20 grammes, 40 centimes. For Paris, under 15 grammes, 10 centimes; under 30 grammes, 20 centimes. An extra charge of one-half is made for unpaid letters. The book-post rate between France and England is 30 centimes per 120 grammes. The charge for newspapers is 2 sous. It may be useful to mention that 2 francs weigh 10 grammes.

The office for letters *Poste Restante* is at the head-establishment, and is open daily from 8 A.M. to 7 P.M., Sundays and fête-days excepted, when it closes at 5 P.M. As the letters thus addressed are very carelessly assorted in alphabetical order at the post-office, the visitor is recommended not to have his letters thus directed, if he can possibly avoid it. It is much the better plan

to have letters sent to some fixed address. Money-orders are transmitted from one post-office to another in France at a small percentage.

### TELEGRAPH.

The telegraph-offices, which are open day and night, are those at 103 Rue de Grenelle St-Germain, and 12 Place de la Bourse. The others, open from 7 A.M. to 9 P.M., are—Grand Hôtel, Boulevard des Capucines (open to 12.30 A.M.); Hôtel du Louvre, Rue de Rivoli; Hôtel des Postes, Rue Jean-Jacques Rousseau; Hôtel-de-Ville; 47 Boulevard de Sébastopol (left branch); Corps Législatif, during the session; 7 Place de la Madeleine; 26 Rue St-Lazare; 67 Avenue des Champs-Élysées, 2 Rue Fléchier; 16 Boulevard St-Denis; Northern Railway Station; the Prince Eugène Barracks; Rue de la Douane; 57 Rue de Lyon; 27 Quai de Bercy; Orléans Railway Terminus; the Gobelins; 18 Route d'Orléans, Montrouge; 1 Rue du Théâtre, Grenelle; 4 Place de la Mairie, Passy; 45 Rue d'Orléans, Batignolles; 1 Rue de Villiers, les Ternes; 10 Rue Doudeauville, La Chapelle; 43 Rue de Flandre, La Villette. The charge is 1 franc for a message of 20 words, transmitted from one part to another of the same town or department, and about 6 francs between Paris and London.

### COMMISSIONAIRES.

At the corner of the principal streets may be seen commissionaires, in caps, blue trousers, and braided jackets, each with a brass plate and a number. They run errands, carry messages, assist in moving furniture, black shoes, beat carpets, and so on. They are on the whole an honest and intelligent set of men.

### MEDICAL ASSISTANCE.

Should a visitor to Paris find himself in need of medical aid, he cannot do better than apply to any apothecary of repute—such as Messrs Roberts, 23 Place Vendôme; Mr Hogg, 2

Rue Castiglione ; or some of the others who are to be found in the same neighbourhood, who will direct him to a good physician. Should the visitor be seriously indisposed, he cannot do better than cause himself to be taken to the *Maison Municipale de Santé*, 200 Rue du Faubourg St-Denis, where the highest medical skill and the best nursing can be procured at the moderate charge of from 5 to 15 francs per day, according to the character of the accommodation he may require.

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## Historical Sketch.

The little island of the City (*La Cité*) is the cradle of Paris. The earliest mention of it is made by Julius Caesar, who, in his *Commentaries*, describes it, under the name of Lutetia, as the head-quarters of the Parisii, a Gallic tribe, which after a fierce struggle was forced to submit, with the rest of the confederation, to the dominion of Rome. It is only after about four centuries of oblivion that Lutetia next emerges into notice. The Roman emperor, Constantius Chlorus, is said to have dwelt here for some time, and to have built the palace of which the ruined baths (*Palais des Thermes*) still remain in the Boulevard de Sébastopol (left section). It is more certain, however, that Julian the Apostate was residing in the palace when he was called by his soldiers to don the purple at Rome. By this time the little cluster of huts had risen into a town ; and the town, having outgrown the island, had begun to spread itself over the adjoining mainland. After the introduction of Christianity, Lutetia was made a bishopric. It received the name of Paris\* after its original inhabitants.

When the Merovingian supplanted the Roman sway, the court was established at Paris. Under the Carlovingian dynasty, the city again fell into neglect, and instead of increasing, shewed

\* Some of the French antiquaries maintain that the name is derived from the famous son of King Priam of Troy.



symptoms of decline. Its prosperity was renewed when Hugh Capet, ascending the throne, made it the capital of the kingdom. Under his successors it rose into considerable importance; churches, colleges, and hospitals were founded; and the fame of Paris, as a great seat of learning, attracted scholars from all parts of Europe. Commerce also flourished, and the Parisian merchants formed a powerful guild (*Hanse Parisienne*). The cathedral of Notre-Dame is a magnificent monument of the reign of Philip Augustus. The Holy Chapel (*La Sainte-Chapelle*) and the Sorbonne belong to the reign of Louis IX. (St-Louis). Philip Augustus encircled the city with a chain of lofty and massive towers, leaving, as he thought, room and verge enough for its natural expansion. Before long, however, the houses had pushed close up to the walls, and their progress being thereby checked, grew higher and higher, adding story after story till they threatened to topple over. At length the city overleaped the walls, and Charles V. had to erect a new *enceinte*, of which the Bastile formed a part. In the course of another century, this girdle shared the fate of its predecessors. Such was the rapid growth of Paris. In less than two centuries its area had been doubled, and population had increased in an equal ratio. In the beginning of the fifteenth century, Paris was held by an English garrison for seven years. When the invaders were driven forth, the city suffered from worse foes in the shape of civil war, pestilence, and famine. Social order was for a time overthrown; robbers and assassins did not fear the daylight, and wolves attacked the citizens even in the streets. Surviving these disasters, Paris resumed its prosperity under Louis XI. The capital was now divided into three distinct parts—the *Cité* on the island, the *Ville* on the right bank, and the *Université* on the left bank of the river. By this time, Roman Paris had given place almost entirely to Gothic Paris. Henceforth, the Gothic monuments began to disappear before others of a more modern character. The old castle of the Louvre was pulled down by Francis I., and a new edifice erected on its site. In the reign of his successor, Catherine de Médicis built the Tuileries. The massacre of St

Bartholomew, and the subsequent troubles, greatly retarded the progress of the capital. Great loss of life was incurred, and after the sieges conducted by the two Henries, there were few houses which were not more or less shattered. Commerce was at a standstill, and grass was springing up in some of the streets. With the peace, of course, arrived a happier era. Henry IV. actively applied himself to repair and improve his capital. The completion of the Tuileries and the gallery connecting it with the Louvre, and the erection of the Hôtel St-Louis, and several handsome bridges and quays, were among the chief works of his reign. Under his successor, the Luxembourg and the Palais-Cardinal (now Palais-Royal) were built, and the Jardin des Plantes was laid out. The disturbances of the Fronde created so much distress, that out of a total population of some 400,000, it is said 40,000 had no ostensible means of livelihood. This throws light upon the fact that in the next reign nearly as many persons were reputed to be thieves. When Louis XIV. attained his majority, he reorganised the system of police, and enabled it to cope more effectually with the numerous and daring criminals. Hitherto, only the external embellishment of the city had been regarded, which, as the old historian says, was 'like wearing gilded raiment over foul linen and a dirty skin ;' but under this reign, while Paris was adorned with many grand and beautiful edifices, works of drainage and sewerage were not neglected. Old streets were extended and improved, and eighty new streets were laid out. Thirty-three new churches were reared. In the Salpêtrière was provided an asylum for the homeless poor, and in the Invalides for the veterans of the army. The Observatory, the Institute, and the Gobelins were erected in the interest of science, learning, and art. The Elysian Fields (*Champs-Élysées*) were planted, and the city and walls were thrown down in order to make way for those extensive promenades which, in consequence of their site, were called Bulwarks (boulevards). Louis XV. hated Paris, and never grudged a long *détour* in order to avoid passing through it ; but he did not omit to endow it with a number of new monuments. He built the Palais-Bourbon, the Mint, and the College

of France, and commenced the churches of the Pantheon, St-Sulpice, and St-Eustache. At this period, the capital occupied a space of 2842 acres, and in the next reign swallowed up several of the adjoining villages. The population exceeded 600,000. Then came the terrible days of the great Revolution. The Bastille fell amidst the exultations of the people, who looked upon it as a symbol of the despotism against which they had risen; the insatiable guillotine travelled to and fro between the Place de la Concorde and the Place de Grève. There was no time then to build or even to repair. Napoleon, however, came to restore and extend. During twelve years as consul and emperor, he spent upwards of four millions sterling in improving the capital. The river was spanned with new bridges, and lined with commodious quays; markets were established, new streets were formed, and numerous other works of public utility or embellishment were carried out. Comparatively little was done under the inert rule of the Restoration. Louis-Philippe completed the Madeleine and Arc de l'Étoile, enlarged the Hôtel-de-Ville, and built a number of handsome churches. The present emperor has indelibly and honourably inscribed his name on modern Paris. Under his régime, the Tuileries and the Louvre have been united into one noble building, and the unsightly mass of houses which blocked up the approaches of both have been cleared away. The great line of the Rue de Rivoli has been completed. Notre-Dame, the Palace of Justice, and the Holy Chapel have been restored. The new Central Markets (*Halles Centrales*) have provided a large and convenient dépôt for the commissariat of Paris. The embankment of the Seine has been renewed and extended, and a grand system of sewerage has been set on foot. A series of magnificent new boulevards, of which the most important are those named after Sébastopol, Malesherbes, and Prince Eugène, have also been opened up at vast expense; while open squares, gardens, and fountains have been scattered throughout the metropolis. In respect of imposing street architecture and magnificent perspectives, Paris is now probably the finest city in the world; it will undoubtedly be so if the changes of the next ten



years effect as great a transformation for the better as those of the last decade. In 1860, the *banlieue*, or districts immediately outside of the octroi limits, was annexed to the city, which is now bounded by the fortifications. Paris covers an area of 18,530 acres, with a diameter of about 20 miles. The number of houses is estimated at between 40,000 and 50,000. According to the last census, the population is 1,700,000 souls, being an increase of nearly three-quarters of a million during the present reign.

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## General View of Paris.

Paris is situated in 48° 50' N. lat., and 2° 20' E. long., about 210 miles, in a direct line, south-south-east of London, or 251 miles by the Dover and Calais route. It lies in a hollow, surrounded by a circle of low hills. The heights on the north side of the city are of a very gentle elevation between Rosny and Montreuil, attain one of their highest points of altitude at Belleville, disappear altogether on the plain of St-Denis, rise again boldly at Montmartre, cross the Plain des Batignolles, and terminate in the slopes of Passy and Chaillot. The hills on the south side are not so high as those on the north. At the eastern extremity of Paris the ground is almost level, but rises with a gentle slope into the plateau of Ivry and the Butte des Cailles, between which and the Montagne Ste-Geneviève runs the deep narrow valley of the Bièvre. Then comes the plateau of Mont-Rouge, at the west end of which rise the slight elevations of Maine and Mont-Parnasse. Between Vaugirard and the river extends the plain of Grenelle. Overlooking the heights is an outer range of hills, including Villejuif, Meudon, St-Cloud, and the Mont-Valérien, which is the highest point in the immediate vicinity of Paris. The average height of the plain of Paris above the sea is about 200 feet. The basin which contains the city was originally a large lake, dotted with marshy islands. Towards the surface, the ground is of gypseous marl, beneath which lie beds of limestone, mixed with the remains of marine

animals, and resting on a basis of chalk. The city is chiefly built of limestone, excavated from beneath it, especially on the south side, which has been quite undermined in that way.

The first thing a visitor to Paris should do is to master the general principles of its topography. The Seine cuts it into two parts. Intersecting the northern division from east to west, within a short distance of the river, runs the Rue de Rivoli,



BIRD'S-EYE VIEW OF PARIS, LOOKING NORTH.

which is prolonged towards Neuilly by the Avenue des Champs-Élysées, and towards Vincennes by the Rue du Faubourg St-Antoine. The Boulevard de Sébastopol, at right angles to the Rue de Rivoli, intersects the city from north to south, having a branch on each side of the river. The old and chief line of the boulevards

forms a semicircle, the cord of which is the Rue de Rivoli, from the Place de la Bastille to the Rue Royale. Beyond this is the irregular and somewhat zigzag ring of the outer boulevards; while a third ring is formed by the fortifications which now mark the limits of the metropolis. Nearly in the middle of Paris is the island of La Cité, with its ancient monuments. On the south the thoroughfares are less regular. The left branch of the Boulevard de Sébastopol, the Boulevard du Mont-Parnasse, and the Boulevard des Invalides, form roughly three sides of a square, enclosing the old Faubourg St-Germain. To the west lie the Invalides and the Champ de Mars; to the east the Quartier Latin and the Jardin des Plantes. The fragment of an outer line of boulevards extends from the Pont d'Austerlitz to the terminus of the Chemin de Fer de l'Ouest. From the Rue des Sts-Pères to the Invalides, the main streets run in parallel lines from east to west, intersected by minor passages at right angles. Throughout the rest of the south side the streets are narrow, crooked, and intricate.

Paris is now divided into 20 arrondissements, of which Passy, Vaugirard, Bercy, and Charonne, have the largest superficies; the Temple, Hôtel-de-Ville, and the Pantheon, are the most densely populated; and the Louvre and the Élysée are the most aristocratic.

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## PARIS ON THE RIGHT BANK.

Having indicated the general arrangement of the city, which the visitor is advised to study carefully on the map, we will now take a general survey of some of the leading thoroughfares, leaving detailed notices of the chief objects of interest to be given in succeeding chapters.

Taking as our starting-point the Palais-Royal, which has been appropriately termed the capital of Paris, we immediately enter the Rue de Rivoli, one of the finest and most extensive streets in the city. It is called after one of Napoleon's battles, and is nearly

2 miles long. From the Rue du Louvre to the west end of the street, the foot-way runs beneath elegant arcades. Facing the Place du Palais-Royal is the New Louvre, which unites the palaces of the Tuileries and Louvre. On the left is the Grand Hôtel du Louvre, beyond which is the *Oratoire*, the largest Protestant church in Paris. On the right, in the Place du Louvre, is



RUE DE RIVOLI.

the curious old church of St-Germain l'Auxerrois. Looking up the Rue Tirechappe and the Rue des Bourdonnais, one gets a glimpse of the *Halles Centrales*, central markets. At the intersection of the Rue de Rivoli, and the right branch of the Boulevard de Sébastopol, is the *Tour St-Jacques de la Boucherie*. This picturesque old tower dates from the beginning of the



16th century. The church of which it once formed part was destroyed in the end of the last century, and it was then used for the manufacture of shot. It has lately been repaired, and surrounded by a handsome plantation. On the top is the statue of St-Jacques. The *Place du Châtelet* is nearer the river. On each side of it are the new theatres (*Cirque* and *Lyrique*). In the centre is the palm-tree fountain, so called from its decorations. This was erected in 1808, to commemorate the victories of the republic and empire, about 40 feet south-west of its present site, to which it was moved, bodily, a year or two back. Further eastward we come to the *Place de l'Hôtel-de-Ville*, formerly *Place de Grève*, for centuries the scene of the public executions. Briquemont, the Huguenot leader, was hung here by order of Catherine de Médicis, on Bartholomew's night. Here, also, the Count Montgomery perished on the wheel, for having accidentally, during a tilting-match, given Henry II. a fatal wound. Some of the bloodiest episodes of the Reign of Terror were perpetrated on this spot. Behind the *Hôtel-de-Ville* is the *Caserne Napoléon*, one of the largest barracks in Paris. The *Rue St-Antoine* continues the line of the *Rue de Rivoli* to the *Place de la Bastille*, which occupies the site of that famous jail and fortress. On the left the *Rue des Tournelles*, and the adjoining *Place Royale*, remind one that this is the locality of the old *Palais des Tournelles*, in front of which Henry II. was killed. The *Place Royale* contains two fountains, and an equestrian statue of Louis XIII. Richelieu lived in No. 21, and Victor Hugo wrote several of his best works in No. 9, where Rachel the actress, who succeeded him, died. On the right is the *Arsenal dock* of the Canal St-Martin, which emerges from under the fine *Boulevard Richard-Lenoir*. Opposite the *Rue St-Antoine* is the *Rue du Faubourg St-Antoine*, leading to the *Place du Trône*. At the head of this street barricades were erected in 1848, and it was here that the archbishop was killed. In the centre of the *Place* is the *Colonne de Juillet*—column of July—commemorating the citizens who fell on the memorable days, 27th, 28th, and 29th of July



1830, and who are buried beneath, along with the victims of February 1848. A figure of the genius of Liberty surmounts the column, which is 154 feet high, with a diameter of 12 feet, and is



COLONNE DE JUILLET.

inscribed with the names of the 615 patriots of July. A staircase of 238 steps leads to the top—admission 20 cents.

We now enter the line of the chief boulevards, which extend from the Bastille to the Madeleine, and are  $2\frac{1}{4}$  miles long. They are lined with trees, seats, and little towers, covered with advertisements called *Vespasiennes*. The shop-windows form a varied and interesting museum of all sorts of goods; and there are numerous peripatetic purveyors of *coco* (stick-liquorice and

lemon-juice), cakes, &c. The throng of people and vehicles is incessant. The *Boulevard Beaumarchais*, named after the well-known dramatist, comes first. At No. 25 is the Théâtre Beaumarchais, now a somewhat decayed establishment. The *Boulevard des Filles-du-Calvaire* is called after an old convent. The *Boulevard du Temple* has recently undergone a transformation. The second-rate theatres, which were its distinctive feature, and which gained for it the title of 'Boulevard du Crime' on account of the murders, burglaries, &c., which were represented on their boards, have disappeared in order to make way for the new Boulevard du Prince Eugène. The *Cirque Napoléon*, however, still remains at its east end (*r.*). On the *l.* is the *Jardin Turc*, *Théâtre Déjazet*, and the large *Café du Géant*. At the end of this boulevard is (*l.*) the Rue du Temple, leading to the Temple and Hôtel-de-Ville and (*r.*) the Rue du Faubourg du Temple, one of the oldest streets in Paris. Next comes the *Boulevard St-Martin*, at the east end of which (*r.*) is the new Caserne du Prince Eugène, at the junction of the Boulevard du Prince Eugène and the Boulevard de Magenta, the latter now in course of construction. A little beyond is the handsome fountain of the *Château d'Eau*, with its spouting lions and encircling square. On the same side is the *Grand Café Parisien*, and further on the *Ambigu Comique* and *Porte St-Martin* theatres. The *Porte St-Martin* marks the limit of the boulevard. It was erected in 1674 by the city of Paris in honour of Louis XIV., and is 54 feet high by 54 wide. The bass-reliefs represent the capture of Besançon, the defeat of the Triple Alliance, the taking of Limbourg, and the overthrow of the Germans—all achievements of the Grand Monarch, who is portrayed as Hercules with a long peruke. In 1848, there was desperate fighting at this spot. The *Boulevard St-Denis*, the shortest of the whole series, separates the Boulevards Sébastopol and Strasbourg and the Rue St-Denis and Faubourg St-Denis. It was along the latter that the patron saint of Paris took his celebrated walk with his head under his arm, and that the sovereigns of France used to pass on their return from being crowned at St-Denis. On the right-hand side, as you go down the

Rue St-Denis, is the *Cour des Miracles*, which Victor Hugo has described so graphically in his *Notre-Dame*. It has long abandoned its picturesquely villainous aspect and inhabitants. The *Porte St-Denis* was built two years earlier than its neighbour, to commemorate Louis XIV's military enterprises in Holland and the Netherlands. It is 72 feet high. The bass-reliefs portray



PORTE ST-DENIS.

Louis XIV. on horseback crossing the Rhine, and the siege of Maestricht. Both the Boulevard St-Denis and that of St-Martin contain considerable inequalities of ground, which render it necessary, at various points, to have the footpath at some height above the roadway. In the *Boulevard Bonne-Nouvelle* are situated the vast public bazaar of that name, and the Gymnase



Théâtre, by the side of which is a pastrycook of high repute. At the top of the Rue Hauteville is seen the Church of St-Vincent de Paul. The *Boulevard Poissonnière* is so called on account of the vendors of fish who used to pass that way to market. It contains a number of fine shops and bazaars, among which may be mentioned the *Bazars de l'Industrie* and *Pont de Fer*, the warehouses of *Barbedienne*, bronze and iron castings, and of the *Aubusson* carpets, which were so much admired in the International Exhibition of 1862. The ready-made clothes-shop, called 'Maison du Prophète,' is conducted by the Moses of Paris. In the *Boulevard Montmartre*, at the corner of the street of the same name, is the *Variétés* theatre. On the same side (l.) is the entrance to the much-frequented *Passage des Panoramas*, and immediately opposite (r.) the *Passage Jouffroy*, both famed for their dinners *à prix fixe*, jewellery, and trinkets. On the left, the Rue Vivienne leads to the Bourse.

As we have moved westward the boulevards have gradually been becoming more fashionable, both in the character of the shops and houses, and of the people who traverse them. The *Boulevard Poissonnière* exhibits the first marked indications of the change, which is fully developed in the *Boulevard des Italiens*. From hence to the Rue de la Paix, are to be found the richest and most brilliant *magasins*, the finest equipages, and the most aristocratic loungers. At the corner of the Rue Richelieu (l.), is *Frascati's* and the *Café Cardinal*, and further on, the *Opéra Comique*, *Tortoni's*, the *Passage Mirès*, and the shop of *Christofle*, the court goldsmith. On the other side of the way (r.), is the *Passage de l'Opéra*, where a sort of petty exchange is held by small speculators; the Rue Lepelletier, in which the present Opera is situated; the *Maison Dorée*, formerly *Café Riche*; the *Rue Lafitte*, at the end of which appears the church of *Notre-Dame de Lorette*, and which, together with the neighbouring *Rues Tailbout* and *Chaussée d'Antin*, form the favourite quarter of the great capitalists of Paris. In the Rue Lafitte (No. 17), is the mansion of Baron James Rothschild. On the *Boulevard des Capucines*, opposite the Rue de la Paix, is

(r.) the *Grand Hôtel*, and beside it the new Opera is being built. A new street is to be opened up direct from the Opera to the Tuileries. Mirabeau died in the corner house of the Rue Caumartin. The *Boulevard de la Madeleine* is remarkable only for its elegant houses, and the magnificent monument from which it derives its title. The new *Boulevard Malesherbes* here branches off towards the Park of Monceaux and the exterior boulevards. The Rue de la Madeleine leads to the *Chapelle Expiatoire*.

By the Rue Royale the visitor may return to the Rue de Rivoli, opposite the gardens of the Tuileries. In doing so he will observe (r.) the Rue du Faubourg St-Honoré, in which are situated the *Palais de l'Élysée*, the *British Embassy*, and a number of aristocratic mansions; and (l.) the Rue St-Honoré, a much-frequented thoroughfare, with fine shops. Proceeding along the latter we find, on the l., the Place Vendôme, the construction of which was begun by Louis XIV., and finished by Law, the author of the celebrated Massachusetts bubble scheme. In the centre is the *Colonne Vendôme*, an imitation of the Trojan pillar at Rome, erected by Napoleon in honour of his German victories in 1805; the various incidents of which are represented in the bas-reliefs. The total height of the column is 135 feet. The pedestal and shaft are of stone encased in bronze, cast out of 1200 pieces of Russian and Austrian cannon. The spiral scroll of bas-reliefs contains 2000 figures, each about 3 feet high. The column was originally surmounted by a statue of Napoleon in his imperial robes; but it was melted down in 1815, in order to form the monument to Henry IV., now in the Pont-Neuf. The present statue of Napoleon in his greatcoat and cocked-hat, was cast out of Algerian cannon, and erected by Louis-Philippe. A flight of 176 steps leads to the summit—fee 25 cents. The Place Vendôme lies between the two handsome Rues Castiglione and de la Paix. At its junction with the latter, the Rue Neuve-des-Petits-Champs—a lively, bustling street—branches off to the eastward, leading to the *Place des Victoires*, a little round place, in the centre of which is an equestrian statue of Louis XIV. The same street intersects the Rue Richelieu, and passes the southern extremity

of the Rue Vivienne, both of which are lined with enticing *magasins*. The *Bibliothèque Impériale* stands between the two. The Rue Vivienne passes the *Bourse* and the *Vaudeville* theatre, and communicates with the *Passage des Panoramas* and its kindred corridors.



PLACE VENDÔME.

One of the most imposing thoroughfares in Paris is that formed by the two branches of the *Boulevard de Sébastopol* and the *Boulevard de Strasbourg*, which altogether extend over about  $2\frac{1}{2}$  miles, with an average breadth of 98 feet. The houses and shops on each side are exceedingly elegant, and

yield extremely high rents. The new Boulevards of *Maleherbes* and Prince Eugène have but lately been completed, and promise to be very fine streets. The last-named leads to the *Place du Trône*, which received its name from the throne erected there in 1660, in honour of Louis XIV. and his queen. During the revolution it was designated the *Place du Trône Renversé* (Place of the Overturned Throne), and witnessed the execution of 2000 persons under the guillotine. A *triumphal arch* is being erected here to commemorate the prowess of the French armies in the Crimea, Italy, China, Cochín-China, and Algeria, 1852—62. When finished, this splendid monument will somewhat resemble the Arc de Carrousel, but will be higher, and of one arch only. Twelve Corinthian columns of coloured marble, separated by trophies, will support the entablature, at each corner of which will be a group of soldiers. On the summit, Victory, seated in a triumphal car with four horses, and at each angle of the attic a figure of France, with a trumpet in her hand. On the faces, between the columns, will be figures representing 'War Victorious' and 'Peace Laborious.' The battles of the first decade of the emperor's reign will be inscribed on shields. A handsome fountain decorates the centre of the Place, which is enclosed within a circular colonnade, with porticoes in imitation of that of St Peter's. Beyond the arch extends the noble avenue of Vincennes.

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### PARIS ON THE LEFT BANK.

Crossing the island of La Cité by the Pont au Change (r., *Palais de Justice* and *Ste-Chapelle*; l., the new *Chambre de Commerce*, and *Harracks* rising on the site of the dark maze of filthy alleys, in which was the Rue aux Fèves), we find ourselves in the left branch of the Boulevard de Sébastopol. Facing us is the grand *Fontaine St-Michel*, 82 feet high. It has a pedestal of yellow Jura marble, and columns of red Languedoc marble. In the centre, a bronze group of St Michael subduing Satan, is placed upon a rock from



which gushes a fine cascade. Two apocalyptic beasts spout water at the base; and Prudence, Might, Justice, and Temperance appear on the cornice above the columns. The basin is agreeably encircled with flowers. On the *l.* are the ruins of the ancient *Palais des Thermes*, a relic of Roman Paris, and the *Hôtel de Clugny*, which contains an interesting museum. The new Boulevard St-Germain, which is to lead to the Bastille, branches off to the east, by the side of the gardens of Thermes. On the *r.* are the *Rue de l'École de Médecine*, the Rue Racine leading to the *Odéon*, and the *Lycée St-Louis*. On the *l.* is the Rue des Écoles, leading to the *Collège de France*, the Place de la Sorbonne, over which rises the elegant dome of the Sorbonne; and the Rue Soufflot, leading to the *Panthéon*, or Ste-Geneviève, as it is now officially called. On the north of the Pantheon is the *Bibliothèque Ste-Geneviève*, and behind it, the *Lycée Napoléon*, skirted by the dingy crooked street called the Rue Mouffetard, in which the Gobelins is situated. The *Jardin des Plantes* and *Salpêtrière* lie further eastward. The antiquated and irregular mass of streets which mask the sides of Montagne Ste-Geneviève is one of the chief abodes of the working-classes of Paris. Returning by the Rue Soufflot to the boulevard, we observe on the *r.* the gardens of the *Luxembourg*, and further on, the statue of Ney. The *Observatoire* closes the perspective. At this point the *Boulevard Mont-Par-nasse* branches off to the west, communicating by the *Boulevard des Invalides* with the great military asylum, and by the Place Breteuil and the Avenue de Suffren, with the *Champ de Mars*. The preferable route, however, is to proceed by the Avenue de Fontainebleau to the Luxembourg; thence by any of the little streets running north to the Rue St-Sulpice, in which is the *Church and Fountain*; next into the Rue Bonaparte, in which is situated the venerable church of *St-Germain des Prés*, and then by the Rue Tarannes into the Rue St-Dominique, which leads straight to the Invalides. The Rue St-Dominique, and the other streets parallel to it, in which are the government offices, intersect the Rue du Bac, one of the best streets in this quarter, conducting to the Pont Royal.



## THE RIVER; BRIDGES; QUAYS; BATHS.

### THE SEINE.

Paris, unlike London, owes little of its greatness to the river which traverses it. 'The Seine,' says a recent French writer, 'is graceful, whimsical, and so to speak, feminine. She seems as if she ran for her own amusement; as if she were given rather to adorn and entertain the city than to be useful to it.' The Seine rises in the heights of Langres, in the centre of France, and falls into the English Channel just below Havre. Its entire length is 470 miles. It enters Paris at Bercy, and quits it again at Passy, the distance between those two points being nearly five miles by the river-course. Its breadth varies a good deal, being widest at the Pont de Napoléon III., Pont-Neuf, and Pont de Grenelle. The Seine is ordinarily not very deep. In the summer months it sometimes sinks so low as to be fordable; but, on the other hand, in winter it is apt to rise to an alarming height. The mean velocity of the stream is 20 inches per second. Some centuries ago, it is said, the Seine was navigable as high as Troyes and Châtillon. Now, however, the navigation stops at Méry, a few miles above the confluence of the Aube. Small goods-steamers ply between Havre and Paris, and a large traffic is carried on in barges, towed by tug-boats. There are passenger steam-boats to St-Cloud and Corbeil. The taste for boating appears to be on the increase in Paris. It is indulged in chiefly at Charenton, and Asnières, and also at Bercy, Sèvres, and St-Cloud, where, during the summer, there are frequent regattas. The cost of a rowing-boat is about one franc an hour, or three to four francs per day. There are a couple of rowing-clubs, the *Société des Régates* and the *Club des Canotiers*, each possessing a large body of members, many of whom, however, are more enamoured of the picturesque marine uniform which they are thus entitled to assume, than with the exercise itself. Charenton

and Asnières may be reached both by omnibus and railway. There are fish in the Seine, and angling is a favourite amusement with the Parisians, especially of the shopkeeper class. On a fine afternoon, many a portly citizen of credit and renown may be seen in a punt patiently fishing for gudgeon.

The little stream of the *Bievre* rises near Versailles, and falls into the Seine at the Quai de l'Hôpital. Its waters are much used for dyeing, tanning, and other manufacturing purposes.

### THE ISLANDS.

About half-way between the points at which the Seine enters, and at which it leaves Paris, the islands of St Louis and La Cité break up the stream which flows around them. There were once three other islands, but these have been incorporated either with the existing ones or the mainland. The cathedral of Notre-Dame, the Palais de Justice, and the Sainte-Chapelle, are situated on *La Cité*, which is the ancient nucleus of Paris. Until within a few years, the rest of the island was a mass of tall rickety old houses, and a maze of crooked, filthy alleys, the resort of the most unfortunate and debased of mankind; but the alterations of the present *régime* have almost swept away these picturesque but infamous haunts. The island of *St-Louis*, formerly called *Ile des Vaches*, Island of Cows, from the animals which grazed there, was first built upon in the reign of Louis XIII. It contains the interesting Hôtel Lambert, and the Church of St Louis.

### THE BRIDGES.

Twenty-seven bridges of various kinds unite the two banks of the Seine, eight of which have been constructed since 1852, and several of the old ones repaired and even rebuilt. The tolls on nine bridges were redeemed, a few years back, at a cost of £760,000, and there are now only two bridges at which any payment is exacted from passengers. Commencing

in the east, the first bridge within the limits of Paris is the *Pont Napoléon III.*, which carries the railway of Ceinture across the river, and also affords a passage to pedestrians. Next comes the suspension, *Pont de Bercy*, built in 1835, at which a toll of 5 centimes is charged for each foot-passenger. The *Pont d'Austerlitz*, built in 1802—7, was rebuilt in 1855, when the original iron arches were replaced by masonry. This important work was completed in 92 days. It is 142 yards long. The *Pont de Constantine* (1836—38), a light iron suspension-bridge, connects the island of St Louis with the left bank of the Seine. A sort of wooden pier unites the bridge and the island to the Quai Henri IV., on the right bank. The continuation of the Boulevard St-Germain to the Place de la Bastille, will necessitate the construction of a new bridge, a little to the west of the last-named one. The *Pont Marie* is an old stone structure, dating from 1618—35. It was covered with houses until 1786, when they were removed. The *Pont de la Tournelle* was built in 1656, and takes its name from an old tower which adjoined it. These two last-named bridges form, with the intervening street, a direct passage from one side of the river to the other, across the island. The western extremity of St Louis is connected with the right bank by the *Pont Louis-Philippe*, built in the reign of that sovereign, and lately rebuilt, and with La Cité by the *Pont St-Louis*. The *Pont de l'Archevêché* continues the route thus formed to the left bank. Four bridges on each side of La Cité, as nearly as possible opposite to each other, form as many thoroughfares from the one bank of the Seine to the other. The *Pont d'Arcole*, and the *Pont de l'Hôtel Dieu*, afford a communication between the Place de l'Hôtel-de-Ville and the Quai Montebello. The former was built in 1828, and the other in 1634—both were rebuilt in 1835. The *Pont Notre-Dame*, and the *Petit Pont*, unite the Quai de Gèvres and the Quai St-Michel. The first was constructed in 1500, and repaired recently; the latter, built in 1854, is the representative of a long series of bridges, which have successively occupied the same site from the Roman period downwards, and



of which nine were swept away by inundations of the Seine, and one burned. The Boulevard de Sébastopol crosses the river by means of the *Pont au Change*, which in 1859 replaced the old bridge of the same name, and the *Pont St-Michel*, also of ancient origin, but rebuilt in 1857. Of all the bridges, these two are the liveliest and most bustling. An immense flow of traffic daily passes over them. The *Pont-Neuf* is a single bridge in two parts, at the western end of La Cité; and is the most famous structure of the kind in Paris. It was founded by Henry III. in 1578, and finished by Henry IV. in 1604. In 1852 it underwent a reconstruction. It comprises in all 12 arches (7 of which are in the northern branch), and has a total length of 260 yards, with a breadth of 26 yards. Semicircular seats are placed at intervals on each side of the bridge, instead of the shops which used to line it, and which were removed only in 1854. On the open space, between the two branches of the bridge, stands a bronze statue of Henry IV. on horseback, 14 feet high, which was set up in 1818 to replace the monument of the same kind, erected by Marie de Médicis, and melted down to make cannon in 1792. Behind the statue is a pleasant group of trees, growing on a little peninsula jutting out into the river, and a double-branched flight of stairs which leads to a bathing establishment and swimming-school. The *Pont des Arts*, 1801—3, is a nine-arched foot-bridge of cast-iron, 145 yards long, which takes its name from the adjoining palace of the Louvre, formerly called Palais des Arts. The *Pont du Carrousel*, 1832—34, is a handsome iron structure, at each end of which are two colossal figures of stone; the couple on the right bank representing Plenty and Industry, and those on the left, the Seine, and the city of Paris. The *Pont Royal* is an old-fashioned looking bridge, rising very high in the centre. It was built by Louis XIV. There is some talk of the removal of the Pont Royal, in consequence of its not standing opposite the Rue du Bac, and of its requiring very considerable repairs. The Pont du Carrousel would then be rebuilt with a width of 50 mètres, and a street opened on the left bank of the same width, which would be

extended as far as the Western Railway Station. The *Pont de Solferino* is one of the new bridges of the present reign. It was built in 1858—59, comprises three arches of iron, resting on pedestals of stone, and is 158 yards long and 22 broad. The names of the chief victories of the French in the last Italian war are inscribed on the cornice. The *Pont de la Concorde* unites the place of that name with the left bank. It was built in 1787—90, and is 160 yards broad. The *Pont des Invalides* was erected in 1855, to take the place of a suspension-bridge on the same spot. The centre pier is decorated on the one side by a figure of military, and the other of naval victory. The *Pont de l'Alma*, another of the bridges of 1855, is a very handsome structure of stone, with three noble arches. The piers are surmounted on each side by figures of soldiers, representing the different services engaged in the famous battle which gives the bridge its name. The *Pont d'Iéna*, 1806—13, is adorned with sculptured wreaths and eagles. At each extremity are two colossal groups, representing a Greek, a Roman, a Gaul, and an Arab, each curbing a fiery steed. The last of the Parisian bridges, the *Pont de Grenelle*, 1828, is of wood, and subject to a toll of 50 centimes for every foot-passenger.

## THE QUAYS.

On each bank of the Seine extends a range of spacious quays, which, being planted almost throughout with trees, and commanding interesting views of the city, forms a very agreeable promenade. The most ancient quays, the Quai des Augustins and the Quai de la Mégisserie, date from the 14th century. To Napoleon I., however, is mainly due the conception of the present magnificent work, which, commenced under the first empire, have been completed under the second. There are now 12 miles of quays. The embankment of the Seine is of the most solid and perfect character, and has cost immense sums of money, especially of late years. In consequence of the variations of depth to which the river is subject, the embankment is

considerably higher than the usual level of the water, immediately above which is an inferior line of wharfs. There is a towing-path on this lower level for barge horses. Here also are situated the *ports*, of which the chief are, the Port de Bercy, for wine, oil, and firewood; the Port aux Tuiles, for bricks, slates, &c.; Port du Louvre, for goods from Havre and Rouen; the Port d'Orsay, for wine and stone; and the Port d'Austerlitz, for wood. *Steam-boat stations* adjoin the Quai de Gèvres, the Pont du Louvre, the Quai d'Orsay, the Pont de la Concorde and Billancourt.

### WASHING-BOATS AND BATHS.

On the Seine are moored a score and more of long, covered *washing-boats*, in which from 200 to 300 women are daily engaged in belabouring clothes and linens with flat boards, scrubbing-brushes, &c., in order to clean them. The charges are 8 sous for permission to wash with cold water from 5 A.M. to 9 P.M.; 2 sous for boiling a bundle of clothes; 1½ sous for a single hour's washing. There are also a number of *floating-baths*, most of which are conspicuous by their flags and their gay decorations. The largest and best of the *cold* baths is the *École Impériale de Natation*, at the Quai d'Orsay, which has several large swimming-saloons, 350 dressing-rooms, a divan, and two coffee-rooms. After this come the establishments at the Pont-Neuf (reached by the staircase behind the statue of Henry IV.), and at the Quai de Béthune, in the Ile St-Louis. The usual charge is 50 centimes, or a franc for entrance, towels, &c. There are swimming-baths for women at the Hôtel Lambert, in the Ile St-Louis, at the Quai Voltaire, and Quai de l'École. The best of the *warm* baths on the Seine are the *Samaritaine*, at the north end of the Pont-Neuf; and the *Bains d'Eau de Mer*, salt-water baths, in the frigate moored off the Pont Royal. It may be convenient to notice in this place the other Parisian baths worthy of a visit. The chief ones are the Bains Vivienne, 15 Rue Vivienne; Bains Chinois, 13 Boulevard des Capucines; and the Bains de Tivoli, 102 Rue St-Lazare, near the Railway.

Terminus; all sorts of sulphur, Russian, and other medical baths, are procurable at most of the above establishments. There are, it is calculated, nearly 200 bathing-places in Paris, furnishing annually an average of 2,500,000 baths.

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## IMPERIAL PALACES AND ARISTOCRATIC MANSIONS.

Having in the preceding pages endeavoured to convey a general idea of Paris, we will now give a more detailed description of the chief buildings, grouped according to their modern destination. We will commence with the *Imperial Palaces*, which deserve the first place not merely on account of their illustrious associations, but of their intrinsic magnificence as works of architecture.

### THE LOUVRE.

The origin of the *Louvre* is wrapped in obscurity. It was a royal hunting-seat in the days of the Merovingians, and stood in the midst of an immense forest. It has been supposed that it derived its name from the wolves (*louves*) which swarmed around it. The Louvre had already become a fortress, when, in 1204, Philip Augustus repaired its walls, and erected, in the middle of a strong bastioned court, the great tower to which there are so many references in early French history. It stood near the entrance to the present Museum and the Clock Tower. After a time the palace fell into neglect, and was used as a state-prison. Francis I. pulled down the old castle, and commanded the erection of the present edifice, which has furnished employment to the sovereigns, architects, and decorators of almost every succeeding generation down to our own. It was according to the plans of Pierre Lescot that the western front, which Francis I. began and Henry II. finished,



was built. Jean Goujon and Paul-Ponce Trebatti enriched it by their sculptures\*.

If you enter the court of the Louvre by the gate opposite the Pont des Arts, the pile which you will see on your left, as far as the Clock Tower, belongs to this period. When Catherine de Médicis removed hither from the Tournelles, two wings of the old fortress still formed part of the palace, and it was in them that several of the incidents of the massacre of St Bartholomew were enacted. From a window looking on the quay, Charles IX. fired upon the Huguenots as they fled before the assassins. No vestige of these apartments now remains. Henry IV. constructed the Long Gallery leading to the Tuileries. It was begun on the plans of Ducereau, and completed in a somewhat different fashion by Dupeirac and Métézeau. The eastern and southern façades (the former looking towards the church of St-Germain l'Auxerrois, and the other towards the river) were built by Louis XIV. after the designs of Perrault, a physician, and author of the well-known fairy tales. They are deemed the finest portions of the palace.† Instead of completing the works, however, the Grand Monarch, in a fit of caprice, suddenly transferred all his funds and energy to the creation of Versailles. A considerable part of the Louvre remained unroofed until 1802.

Under Napoleon I. the Louvre was considerably repaired and embellished, and the tympanum of the pediment, which had not been finished, was adorned with a bass-relief by Levol. The first Napoleon always intended to connect the Tuileries with the Louvre—which, with the gallery towards the Seine, formed

\* The sculptures on the ground-floor and first story are by Goujon—those on the attic by Ponce.

† To Perrault, says Gwilt, is the credit due of having given an impulse to French architecture it has never lost, and of having changed the heavy style of his time into the light and agreeable forms of the Venetian school. The beauties of the Louvre façade are so many and great that its defects are forgotten. The proportions of the coupled columns and the arch of the principal gate, rising into the story of the colonnade, are exquisite.

three sides of an immense parallelogram—by carrying out a line of building uniform with the gallery, from the opposite extremity of the Tuileries to the other side of the Louvre; this important work it has been reserved for Napoleon III. to accomplish. The wing which connects the two palaces bears the name of the *New Louvre*. The architects, the late M. Visconti and M. Lefuel, have displayed great ingenuity in concealing the want of parallelism between the different buildings, and in harmonising the styles. The new front towards the Rue de Rivoli, facing the Palais-Royal, is very richly decorated. Imposing caryatides support the pediment on the third story of the centre; and the niches are filled with statues of Soult, Ney, Lannes, Kléber, and other generals of the First Empire. The façade of the pavilion towards the Place Napoléon is similarly adorned with statues of Pascal, Molière, Lafontaine, Boileau, Voltaire, Corneille, Racine, Fénelon, Bossuet, Bourdaloue, and other literary celebrities of France. In front of the Sully Pavilion, which is directly opposite to the Central Pavilion of the Tuileries (the Clock Tower) have been placed the following inscriptions in letters of gold on slabs of black marble: '1541, François I. commence le Louvre; 1564, Catherine de Médicis commence les Tuileries; 1852—1857, Napoléon III. réunit les Tuileries au Louvre.' The combined palaces now occupy nearly sixty acres of ground, and form an imperial mansion not surpassed by any edifice in Europe. Louis XV. was the last sovereign who made the Louvre his residence. The Old Louvre is used as a museum, and its interior will be noticed under that head (see p. 94). In the New Louvre have been located the Ministry of State, and the Ministry of the Imperial Household. The first story of the building, which divides the two courts, contains a magnificent hall (138 feet long, 70 feet wide, and 51 feet high) called the Hall of the Estates (*Salle des Etats*), which is used for the reception of the great bodies of the state. It is lighted by three rows of windows, one above the other. The ceiling, painted by Muller, represents in an allegorical form the

civilising influence of France. A splendid throne is placed at one end of the hall.

## THE TUILERIES.

Catherine de Médicis having resolved upon the construction of a palace which should surpass in size and splendour any other in France, resolved to place it on a spot not far from the Louvre, which was then occupied by some tile-kilns, whence the name *Tuileries*. She committed the undertaking to Philibert Delorme, of whose design the Pavillon de l'Horloge (Clock Tower) is understood to be the only remaining specimen. The works were commenced in 1564, but were abandoned by Catherine de Médicis, who took alarm at an astrological prediction that St Germain would be fatal to her, such being the name of the parish in which the new palace stood.\* The Tuileries was subsequently continued by Henry IV., and enlarged by Louis XIII. and Louis XIV. When Henry IV. erected the gallery along the quay between the two palaces, the Tuileries stood beyond the walls, so that the monarch could go out of town without leaving his own house. We have seen how the idea of connecting the two masses of building was taken up by Napoleon I., and fulfilled by the present emperor. Previous to the French revolution, the Tuileries was rarely inhabited by the French sovereigns; the Louvre was then the official home of royalty. Louis XVI. was compelled by the people to exchange Versailles for the Tuileries in 1789, and remained there until his attempted escape on the 10th August 1792, when he was arrested. The terrible conflict between the Swiss Guards and the insurgents took place here. The Convention and the Committee of Public Safety held their sittings in the palace during the Reign of Terror. Napoleon, when First Consul, made it the seat of the government, and it has remained so ever since. It was attacked by the insur-

\* She died in the Hôtel de Soissons, which she had erected, as she thought, out of the way of St Germain in any shape; but the priest who attended her was Laurence de St-Germain, Bishop of Naxos.



gents both in 1830 and in 1848, and Louis-Philippe, who entered it on the first of these occasions, fled from it in disguise on the second. It has thus witnessed the end of three dynasties, in the



THE TUILERIES.

flight or abdication of Louis XVI, Charles X., and Louis-Philippe. It is now the official residence of the emperor. Strangers are admitted to the interior, when the court is absent, by tickets, for which application must be made in writing to the Minister of State at the Louvre. The Hall of the Peace (*Salle de la Paix*) and Hall of the Marshals (*Salle des Maréchaux*) are used as ball-rooms, and are gorgeously decorated. The latter contains busts and

portraits of distinguished officers of the two services. The Gobelins' carpets in this and the two preceding rooms (*Salon Blanc* and *Salon d'Apollon*) cost £40,000. The Throne Room (*Salle du Trône*) is also very imposing. Dinners of state are given in the Gallery of Diana (*Galerie de Diane*), the paintings in which are by Mignard, the favourite court-painter of Louis XIV.'s time. Behind the state-apartments are the *Private Rooms* of the emperor, which look out upon the garden. Those assigned to the empress are on the ground-floor of the southern wing, and were formerly occupied by Marie Antoinette.

The court of the Tuileries, which, even as late as the end of the last century, was encumbered by a mass of mean, squalid houses, is now an open space, 1600 feet long, divided into two spacious places. One of these, 400 feet broad, is called the *Place du Carrousel*, in commemoration of a grand tournament which Louis XIV. held there, and on which he spent £50,000. The other, of more recent construction, and only half the size of the former, is called the *Place Napoléon III.* It contains statues of Louis XIV. and the present emperor, and includes the site of the celebrated Hôtel de Longueville, where the leaders of the Fronde used to meet. In the *Place du Carrousel*, Napoleon I. was accustomed to review his troops previous to despatching them on any great expedition. It was in an old street which extended into the same place, but which has since been demolished, that Cadoudal exploded his infernal machine, with the intention of destroying Napoleon. In this place, opposite the Central Pavilion of the Tuileries, is the triumphal arch (*Arc de Triomphe*) which Napoleon erected in 1806, to the glory of the French armies. It cost £56,000, and its dimensions are 60 feet by 20 at the base, and 45 feet in height. It is an imitation of the arch of Septimus Severus at Rome. Originally, it was surmounted by the brazen horses of St Mark from Venice, but when these were restored in 1815, the present group by Bosio was substituted. The chief inscriptions are to the following effect: 'The French army, embarking at Boulogne, menaces England. A third coalition breaks out (relate) on the

Continent. The French hasten from the ocean to the Danube. Bavaria is delivered. The Austrian is imprisoned at Ulm. Napoleon enters Vienna. He triumphs at Austerlitz.' 'At the



ARC DE TRIOMPHE DU CARROUSEL.

bidding of the Emperor, the German empire falls. The Confederation of the Rhine is inaugurated. The kingdoms of Bavaria and Wurtemberg are created. Venice is restored to the iron crown. The whole of Italy places itself under the laws of her liberator.' And so on. A couple of mounted dragoons at the foot of this arch, and the imperial standard waving on the top of the Clock Tower, indicate that the emperor is in Paris. *In that event, the visitor will know that it is useless to apply for access to the Tuileries.* At noon there is here a parade of the guard, with music. The Garden of Tuileries (2250 feet long by 990 broad) was laid out by Lenôtre under Louis XIV., but has been

subjected to considerable alterations in late years. The flower-beds are pleasingly intermingled with fountains and statues. The portion of the grounds with a southern exposure is called Little Provence (*La Petite Provence*), because it receives the greatest share of sunshine. On the west side is a shady plantation. At the end of the river-terrace are some fine orange-trees, several of which are said to be between 200 and 300 years old. A charming view may be obtained from the terrace overlooking the Place de la Concorde and the Champs-Élysées. The Garden is much frequented in the forenoon by nurses, children, and elderly gentlemen who come hither to read the newspapers. Later in the day, it is the resort of a more fashionable company, attracted by the performances of the military band, which plays daily at 5 P.M. during the summer months. A portion of the garden is railed off for the private use of the imperial family.

## THE PALAIS-ROYAL.

This palace was built by Cardinal Richelieu, on the site of the Hôtel Rambouillet. It was commenced in 1624, and finished in 1636. The founder, at his death, bequeathed it to Louis XIII., whose sister, the widow of Charles I. of England, resided here for a short time. Louis XIV., during his minority, also lived here with his mother, Anne of Austria, till driven away by the intrigues of the Fronde; and since then no king of France has made it his home. It subsequently became an appanage of the Dukes of Orleans. Here the Regent Duke of Orleans, in the society of those whom his scandalised German mother called *verteuffelle compagnie*, enacted the scenes of debauchery, which St Simon has described in his memoirs. A later Duke of Orleans (Philippe Egalité) impoverished by his own and his ancestor's excesses, transformed the garden of the palace into a bazaar, in order to procure funds. Louis-Philippe (son of Egalité) dwelt here as Duke of Orleans, till on the flight of Charles X., in 1830, he crossed the road to the Tuileries. During his residence, the



palace was repaired and embellished, the façade towards the Rue St-Honoré being finished, and the elegant glass-roofed gallery being erected. In 1848, it was sacked by the mob; but it was afterwards repaired and magnificently furnished for Prince Jérôme, whose son, Prince Napoleon, the cousin of the emperor, is now established in it. Strangers are not admitted to the interior of the palace, which, however, presents no remarkable features. The entrance is in the Rue St-Honoré.



RUE ST-HONORÉ.

The garden of the palace is one of the liveliest and most frequented spots in Paris. It is 700 feet by 300, comprises agreeable avenues, and parterres, and is ornamented with a handsome fountain, and numerous statues in bronze and marble.

The *Café de la Rotonde*, at the upper end, has the privilege of supplying visitors with chairs and refreshments in the garden, for which it pays a high premium to the government. The *galleries*, which enclose the garden, contain some of the most brilliant and attractive shops in Paris. The Orleans Gallery ranks first in this respect—the rent of a small ground-floor in it, ranges from £100 to £150. The upper stories of the galleries are used as restaurants and cafés (see p. 15). There has been some talk of transforming the garden, during certain months of the year, into a winter-garden, by placing a movable glass-roof over it.

#### THE PALAIS DE L'ÉLYSÉE NAPOLEON.

This palace, which is situated in the Faubourg St-Honoré, was constructed in 1718, for the Count d'Evreux, and has since been the residence of Madame de Pompadour, mistress of Louis XV., Beaujon the banker, Murat, Napoleon, the Emperor of Russia, the Duke of Wellington, the Duc de Berri, the Duc de Bordeaux, and the present emperor when President of the Republic. The Hall of the Sovereigns (*Salle des Souverains*) is a magnificent room, hung with portraits of most of the reigning princes of Europe. Here Napoleon I. signed his last abdication.

#### ARISTOCRATIC MANSIONS.

The French court has visited in succession almost every quarter of Paris. When Philip Augustus selected the feudal castle of the Louvre as his residence, the nobility at once began to cluster round that site, and did not detach themselves when Louis XI. went to the Palace of Justice. But when Charles V. installed himself in the Royal Hôtel of St-Paul, the nobles followed and settled in the quarter now named after the Arsenal. This hotel being deemed too near the river to be healthy, was exchanged for the Palais des Tournelles,

in the marshy district still called the *Marnis*. Henry II. was killed in a tournament, in front of this palace, and his widow, Catherine de Médicis, could no longer endure to reside there, so she removed to the Louvre. When the royal family established themselves in the Tuileries, the nobility built houses in the immediate neighbourhood, and on the opposite bank of the Seine. The Faubourg St-Honoré, the Faubourg St-Germain, and the district around the *Champs-Élysées* and the Triumphant Arch, may be named as the chief headquarters of the 'upper ten thousand' of Paris, at the present day. No quarter, however, is exclusively aristocratic. The most select have been invaded by shops and lodging-houses. There is nothing very striking in the aspect of the majority of the hotels, as the great mansions are termed. They are generally built round a square court, and display a plain flat front, with closed windows and large gates, to the street. Among the older houses deserving notice, are the *Hôtel de Lamoignon*, in the Rue Pavée, which is as old as the centre of the Tuileries; the *Hôtel Houbais*, in which the archives of the empire are now deposited (p. 93); the *Hôtel de Sens*, in the Rue du Figuier; the *Hôtel Lesdiguières*, near the arsenal, where Gabrielle d'Estrées, favourite of Henry IV., was poisoned by a prepared orange, and where Pichegru lodged in 1717; the *Hôtel Carnavalet*, Rue Culture Ste-Catherine, once occupied by Madame de Sévigné; the *Hôtel du Châtelet*, 127 Rue de Grenelle, formerly the residence of the Archbishop of Paris, and now the offices of the diocese; and the *Hôtel Lambert*, Rue St-Louis en l'Île, in which Voltaire meditated his epic poem, the *Henriade*. In the *Champs-Élysées*, 16 Cours la Reine, stands what is called the *Maison François I.* (House of Francis I.), covered with sculptures by Jean Goujon, which was removed piecemeal to its present site from Moret, near Fontainebleau. Not far from this curiosity, in the Avenue Montaigne, is a hotel built by Prince Napoleon, in exact imitation of a Pompeian mansion. The following hotels, are of more modern date—the *Hôtel Borghese*, which was the property of Princess Pauline, Napoleon's beautiful sister, and

is now the seat of the British embassy ; the *Hôtel Péreire*, belonging to the capitalist of that name ; and the *Hôtel Pontalba*, all three in the Rue Faubourg St-Honoré ; the *Hôtel Pourtalès*, in the Rue Tronchet ; the *Hôtels Périgord* and *De Luynes* in the Rue St-Dominique ; the splendid mansions of the *Rothschilds*, in the Rue Lafitte ; the *Hôtel Monaco*, 53 Rue de Varennes, where General Cavaignac resided when in power ; and *Hôtel Lehon*, which stands at the south-west corner of the Rond-Point, in the Champs-Élysées.

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## THE SENATE ; LEGISLATIVE BODY ; GOVERNMENT OFFICES.

### PALACE OF THE LUXEMBOURG.

The Palais du Luxembourg, in which the French senate holds its sittings, is situated on the south side of the river, in the Rue de Vaugirard, behind the Odéon theatre. This palace was built in 1615—20, for Marie de Médicis, then regent, in the style of the palaces of her native city, Florence. The Pitti Palace seems to have been taken as a model by the architect, Jacques de Brosse ; but the imitation is defective on account of details having been employed too massive for the reduced scale of the building. The palace consists of a centre and a couple of wings connected by terraced arcades, and takes its name from the mansion of the Duke of Piney-Luxembourg, on the site of which it stands. During the great revolution it was used as a prison. It became successively the palace of the Directory, of the Consulate, and, as at present, of the Senate. In 1848, Louis Blanc held his socialistic gatherings here. The state-apartments are gorgeously decorated. The new reception-hall, formed by throwing three rooms into one, is 200 feet long, and resplendent with gilding, paintings, and marbles. There are several pictures by Hesse, representing incidents in the career of Napoleon I. ; and two by Lehmann, portraying the ~~career~~ *career* of



French civilisation from the defeat of Attila down to the time of the Grand Monarch.

The hall in which the senate meets is semicircular, with the president's chair and the tribune in the middle of the chord, and seats and desks arranged in concentric curves. There are now not far short of 200 senators, each of whom is appointed by the emperor for life, and draws a salary of £1200 a year. It is the duty of the senate to guard the constitution by annulling any measures which appear to endanger it. The senate can also modify the details of the constitution to suit the circumstances of the times. On the ground-floor of the Luxembourg are the sleeping apartments and oratory of Marie de Médicis, which are furnished in the sumptuous style of her age. When the senate is not sitting, the palace is visible daily (except Monday) from 10 to 4. A small fee is expected by the attendants. (For the Museum of Paintings, see p. 101.) The gardens of the Luxembourg are tastefully laid out, and adorned with statues of the illustrious women of France. There is also a fine orangery, and a model bee-hive. In the Little Luxembourg (*Petit-Luxembourg*) adjoining, resides the President of the Senate.

Near the southern entrance of the Luxembourg Gardens, at the end of the Boulevard de Sébastopol, a cast-iron *Statue of Ney* has been erected on the spot where he was shot (7th December 1815), after having been found guilty of treason the day before by the Chamber of Peers, sitting in the adjacent palace.

#### THE PALACE OF THE LEGISLATURE.

The *Corps Législatif* meets in what used to be called the Palais-Bourbon, opposite the Pont de la Concorde. This building was commenced by the Duchess-dowager of Bourbon in 1722, and was subsequently enlarged and embellished at great cost by the Prince of Condé. The Council of Five Hundred, the Chamber of Deputies, and the other parliamentary bodies, which have at different times been established



in France, have generally made this palace their place of meeting. Allegorical sculpture abounds both on the façade and in the interior. The hall in which the legislative body sits is semi-circular. This house comprises 262 members, elected by universal suffrage, in the proportion of one member to every 35,000 electors. Each legislator receives about £360 a session, which usually lasts for three months. The legislative body is the machinery provided for passing into law the financial and other measures prepared by the Council of State. The public are admitted to the sittings by orders from the members. There is a handsome library, containing 60,000 volumes and 6000 manuscripts, and adorned with paintings by Delacroix, which may be seen by application to the president's secretary.

#### THE COUNCIL OF STATE

Occupies the ground-floor of the Palais d'Orsay, which was built during the First Empire, and consists of a large court surrounded by four magnificent piles of building, with double arcades. The front towards the river is very effective, and the grand staircase is magnificent. The interior is richly decorated, and contains paintings by Chassériau and Gendron. There are two large parallel halls toward the quay, one of which is devoted to the public, and the other to private sittings of the council. Both are richly decorated. In the large hall, where the council holds its general meetings, there is a number of interesting portraits of the statesmen and other eminent men of France. There are in all about 60 councillors, with salaries of £1000 a year, who prepare the bills to be laid before the legislative body, and the regulations for the government of the country. Forty Masters of Requests or secretaries, and as many Auditors are attached to the council. Admission to the apartments of this body may be obtained by application to the porter from 9 to noon. The upper portion of the palace is occupied by the Imperial Audit Office.

## GOVERNMENT OFFICES.

A great many of the government offices cluster round the Quai d'Orsay. Here is the *Foreign Office*, a profusely-sculptured building in the Greek style; and the *Hôtel of the Legion of Honour*, built in 1786, and occupied successively by a mock marquis—who, after running an extravagant career, was discovered to be an escaped convict—by Madame de Staël, and now by the Grand Chancellor of the Legion of Honour. The *War-Office* is at the corner of the Rue de l'Université; the *Ministry of Public Works* in the Rue St-Dominique; *Home-Office*, and the *Ministry of Education and Religion* in the Rue de Grenelle—all parallel streets. None of these buildings exhibit any particular architectural merit. The *Minister of State*, who is the organ of the government in communicating with the Senate, Legislature, and Council of State, is established in the Tuileries. The *Ministry of Finance* occupies a spacious edifice in the Rue de Rivoli; the *Ministry of Justice* is in the Place Vendôme; and the *Department of Marine* is situated in the Rue Royale St-Honoré, in what was formerly the Store-house of the Crown (*Garde Meuble*).

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THE HÔTEL-DE-VILLE; PREFECTURE  
OF POLICE.

## THE HÔTEL-DE-VILLE

Was founded in 1533, but was not completed after its original design till 1609, and did not then comprise more than a quarter of the present building. During the great Revolution it suffered much damage; but, in 1837, it was repaired and considerably enlarged. As it now stands, it is a handsome edifice, consisting of a rectangle with a pavilion at each corner, and two more in the eastern and western façades. The last is

the principal front, and bears an elegant belfry over the central doorway. The *Halls of Reception* are situated on the one-pair story next the quay and square, and consist of the Throne-room, Hall of Arcades, Hall of the Emperor, Yellow and Blue Saloons—so called from the colour of their hangings—the Hall of the Caryatides, the Hall of the Peace, the two apartments



HÔTEL-DE-VILLE.

of the prefects, and the grand ball-room (*Galerie des Fêtes*), 160 feet long, by 43 wide and 40 high, lighted by day by 13 windows, and at night by a profusion of superb lustres and candelabras. The ceiling is supported by an order of Corinthian pillars, and exhibits a painting, by Pirot, of 'Paris surrounded by the Muses, the attributes of Art, and a group of eminent Frenchmen.' As

this hall communicates with the Salle des Cariatides on one side, and the grand staircase on the other, a magnificent vista, 270 feet long, is opened up during a fête. Beneath are spacious kitchens, where a dinner for one thousand persons can be cooked. During the winter, the prefect usually gives a ball once a fortnight. Louis XVI., with the cap of liberty on his head, addressed the mob from the central window of the great hall on the first story; and in another room Robespierre tried to destroy himself. The state-rooms can be seen on Thursday—12 to 4—by tickets from the Prefect of the Seine.

#### ADMINISTRATION OF PARIS.

In speaking of the Hôtel-de-Ville, which is the municipal palace of Paris, it will be desirable in this place to give some account of the mode in which the city is governed. The municipality comprises, since the annexation of the *banlieue*, or outskirts, twenty *arrondissements*, each of which is superintended by a mayor and two deputies. The *Prefect of the Seine* is the head of the municipality, and discharges duties similar to those of the lord-mayor of London, in addition to those which belong to our lords-lieutenant of counties. Assisted by a council appointed, as he is himself, by the government, he controls all building operations, excise duties, markets, hospitals, charities, public fêtes, cabs, &c., within not only the city but the whole department of the Seine. The great importance of this office may be gathered from the fact that the prefect is practically a minister of state, administering, as regards the city alone, the affairs of a population of nearly 200,000, and an annual budget of nearly £800,000. The *Prefect of Police* is located in a building on the *Quai des Orfèvres*, which was first erected in 1611 as a residence for the president of the parliament, and has recently been reconstructed. The prefect has an annual vote from the city of about £400,000. The reader will not require to be told that the duties of the police are construed somewhat widely in France, and include the superintendence of suspected persons as well as



the detection and punishment of actual offenders, the maintenance of public health and comfort, as well as of order and security. It is estimated that between 50,000 and 60,000 members of the criminal class haunt Paris, and require to be looked after by the police. The passport-system also furnishes a great deal of work to the same body, who are further charged with the regulation of certain trades, and the inspection of bill-stickers, rag-pickers, and all persons of equivocal pursuits. They have also a control over public nuisances of all descriptions. For instance, the prefect has recently issued an order that all locksmiths, coppersmiths, tinplate workers, and other persons following trades or occupations which require the employment of machines, capable of disturbing the repose of the neighbouring inhabitants, shall stop their work from 9 o'clock in the evening to 4 in the morning. The decree further forbids any person to play a noisy instrument during the same hours. In order to discharge his comprehensive mission, the prefect of police has under his orders 300 officials in the central bureau, 4000 commissaries, inspectors, and sergens de ville, and two out of the 27 legions of the French gendarmerie. The *Sergents de Ville* answer to our city-police—they wear cocked hats and rapiers, and are generally very civil, obliging men. A stranger desirous of learning the way to any place, or any similar information, cannot do better than apply to one of them. The gendarmes resemble the Irish constabulary, wear a military uniform, and are armed with swords and guns. They number 4400, of whom 600 are cavalry. The *Sapeurs-pompiers*, 1000 strong, form a very efficient fire-brigade, under the authority of the prefect. In this respect, Paris possesses an advantage over London, where the firemen are a private force, supported by the insurance companies. The prefect is also head of the Council of Health, which has charge of the cleaning, sewerage, and water-supply of Paris. A numerous body of scavengers are employed in keeping the streets tidy. Some of the main thoroughfares are swept several times a day, but the more secluded passages are, on the other hand, too often neglected.



Until within the last two years or so, the *paving and lighting* of Paris were under the control of the city-police, and continued pretty much in the same state as they were many years ago. For the management of the police a commission has been substituted, composed of practical men with a staff of inspectors. Since then, considerable improvements have taken place, particularly in street-lighting. The old square lanterns, perched upon posts 10 or 12 feet high, are giving way to new round ones, arranged on shorter electro-bronzed candelabra, and a superior illuminating power has also been introduced.

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## THE PALACE OF JUSTICE; COURTS OF LAW; PRISONS.

### THE PALACE OF JUSTICE (*Palais de Justice*).

From a very early period, there appears to have been a palace on this spot. It was occasionally occupied by the kings of France down to the end of the fourteenth century, and was the favourite residence of Louis XI., as readers of Scott's *Quentin Durward* will not need to be reminded. Almost every generation has effaced part of the work of its predecessors in this building, and added something of its own. Its architecture is therefore of a somewhat miscellaneous character. The most ancient part of the existing edifice dates from the fourteenth century, and comprises the Clock Tower and two adjoining turrets on the quay, and the Sainte-Chapelle. The Hall of the Lost Footsteps (*Salle des Pas Perdus*) replaced an old hall which was burned in 1618; and the main frontage towards the boulevard, together with its two wings, was erected in 1766 to repair the ravages of another conflagration. This portion of the building, which forms three sides of a square—the fourth side being composed of a handsome railing, richly gilt, in the line of the boulevard—is built in a plain, robust Doric style. The broad range of steps leading to the central terrace, is very imposing. The interior consists of a large vaulted

hall (the Salle des Pas Perdus), supported by stout columns, lighted by well-placed lunettes, and surrounded by corridors. The hall, arcades, staircases, and courts of law, are all of solid stone. In the main hall there is a fine statue of Malesherbes, who defended Louis XVI. on his trial. The COURTS OF LAW which sit here, are the Court of Cassation, which has jurisdiction over the courts of appeal; the Imperial Court of Paris, which is one of the twenty-seven appeal courts of France; the Court of Assize, a branch of the preceding, which tries serious criminal charges with the aid of a jury; the Tribunal of the First Appeal, before which cases are taken in the first instance; and the Tribunal of Police, which is conducted by Justices of the Peace. Advocates and judges wear long black robes, as in England, but instead of wigs, they have curious black velvet caps.

Between the two Gothic turrets on the quay is the entrance to the *Conciergerie*, at which, during the great revolution, the guillotine carts used to wait every morning for the victims of the day, who were confined within the gloomy walls. The dungeon in which Marie Antoinette was confined, has been converted into the sacristy of the chapel. Danton, Hébert, and Robespierre, were successively consigned to this prison. The cell from which Lavalette escaped in his wife's clothes is now used as the room in which female prisoners are permitted to see their friends; and that in which the present emperor was for a time incarcerated after the Boulogne enterprise, is occupied by one of the officials. The large clock on the tower, at the angle of the quay and boulevard, is a copy of that which occupied the same place in the time of Henry III. The motto on it, *Qui dedit ante duas triplicem dabit ille coronam*, is supposed to refer to this infamous monarch, and to mean that one who had been graced with two crowns—that of Poland and then that of France—in this world, would not fail in the next to receive a heavenly one. In leaving the Palace of Justice by the main entrance, the Sainte-Chapelle lies immediately on the right hand. Boileau was born in the adjoining Rue de Harlay, in one of the houses formerly occupied by the canons of the chapel.

## PRISONS.

Including the Conciergerie, there are eight prisons in Paris. The most important of these establishments is the new *La Force*, on the Boulevard Mazas, near the Lyon Railway terminus. The prisoners are here confined on the solitary system in six wings, radiating, like the spokes of a wheel, from a central tower, the warders in which can see what is passing in the corridors on every side. There are three stories of cells in each flat, 1260 in all. When a prisoner receives permission to communicate with a friend, he descends to the *parloir*, where he is installed in one of a series of cells, each with an iron grate, through which he converses with his visitor, who is placed in a similar box on the opposite side, the intervening passage being paraded by a warder, to intercept any letter or other forbidden article. This prison receives only persons who are awaiting trial. The *Maison Centrale d'Education Correctionnelle*, in the Rue de la Roquette, near the cemetery of Père-la-Chaise, is a juvenile reformatory, also on the solitary system, and consists of eight wings converging to a centre. The inmates are taught reading, writing, and certain trades, such as tailoring, shoe-making, carving, &c., but are compelled to study and to work alone. Opposite this prison is the *Nouveau Bicêtre*, which receives convicts sentenced to death or penal servitude. The guillotine, when required for an execution, is erected in the street between the two last-named prisons. The jail of *Ste-Pélagie* is assigned to political offenders, and persons sentenced to brief terms of imprisonment. Royalists, Girondins, and the leaders of the 'Mountain,' were successively consigned here. The Empress Josephine, when Madame de Beauharnais, was for a short time incarcerated in this prison; and here also, Béranger the poet, and Lammenais the preacher, expiated their freedom of speech. In the Conciergerie, in the Palais de Justice, are lodged prisoners who are on trial. The *St-Lazare* is a prison for women, the *Madelonnettes* for juvenile criminals, and the *Clichy* for debtors. There is also a military prison in the Rue du Cherche Midi. In most of the Paris prisons



the inmates are either compelled, or are at liberty to work at a trade; and their earnings, which amount in all to about £10,000 a year, are divided between them and the administration. Prisoners can, in some cases, obtain superior lodgings, more dainty food, and even transference from one prison to another, where the discipline is less severe, by payment of extra fees. For permission to inspect any of the prisons, application should be made to the prefect of police, but it is rarely granted.

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## THE GARRISON OF PARIS; CHAMP-DE-MARS; INVALIDES.

### GARRISON OF PARIS.

The permanent garrison of the capital numbers at present between 40,000 and 50,000 men, including the Imperial Guard,\* which is quite a little army in itself, comprising foot, horse, and artillery. The troops forming the garrison undergo an annual change. The Imperial Guard is removed every six months. The regiments of the line remain one year in Paris, and another year in the detached forts, after which period they are sent to the provinces, and relieved by other regiments in turn. The residence in Paris is coveted both by officers and men, although the duty is much more severe than in the garrison-towns throughout the departments. Extra pay is allowed. Several thousands of the army of Paris are distributed at Versailles, St-Cloud, Fontainebleau, and other places in the vicinity of the capital. The troops within the fortifications are lodged in thirty barracks, of which those near the Hôtel-de-Ville, Château d'Eau, Bank of France, and Champ-de-Mars, are the largest, and have been erected during the present

\* The Imperial Guard consists of about 20,000 picked soldiers, who have served at least two years in some other regiment. The men receive double pay, and are specially attached to the emperor.

reign. The Babylon Barracks were the scene of a fierce conflict between the soldiers and the people in 1830. The *National Guard*, in which all citizens between 25 and 50 are liable to be enlisted, numbers about 40,000 men. In 1848, it included six times as many. Under Louis-Philippe, Paris was surrounded, at a cost of £5,600,000, with a circle of fortifications, about 30 miles in circumference, and composed of rampart, ditch, covered berme, broad enough to be covered by skirmishers or riflemen, and a raised glacis. There are also 16 detached forts, some at least of which would require to be taken before a cannonade could be opened on the town. The armament necessary for these fortifications is estimated as follows: 2813 pieces of ordnance, 200,000 muskets, 1500 Congreve rockets, and 180,000 cwt. of ammunition of various sorts.

#### THE ARSENAL

Is in the Rue de Sully, near the Place de la Bastille. It was erected by Charles IX. to replace an older building, which was destroyed by an explosion. The library, which is open every week-day from 10 to 3, contains 180,000 volumes and 6000 manuscripts. The reading-rooms, and some other apartments, were occupied by Sully, who was Grand-master of Artillery under Henry IV. In connection with the arsenal there is a powder-dépôt, a refinery of saltpetre, and a manufactory of percussion-caps. The preparation of the exploding substance, being attended with danger, is carried on at Montreuil-sous-Bois.

#### THE CHAMP-DE-MARS (*Field of Mars*).

This is a vast plain of sand, 3080 feet long by 2290 broad, bounded on the east and west by avenues of trees, on the south by the École Militaire, and on the north by the river quay. The grand military displays of which the French are so fond, are usually held here. There is always a brilliant review during the Emperor's Fête on the 15th of August. The various troops



located in the neighbourhood are also drilled here. It was on this spot that the Fête of the Federation was celebrated in 1790, when Louis XVI. swore upon 'the altar of liberty,' in the presence of an immense multitude, to maintain the new constitution; and here, a quarter of a century later, Napoleon held the famous Gathering of May after his return from Elba. There used formerly to be horse-races on the Champ in September, but they have been transferred to the new course at Longchamp.

The *École Militaire*, founded by Louis XV. in 1752 for the education of the sons of officers killed in action, was transformed into barracks in 1789, was afterwards used as the head-quarters of Napoleon, and is again one of the chief barracks of Paris. Accommodation is here provided for 10,000 men and 800 horses—one side being devoted to infantry and the other to cavalry. The façade towards the Champ-de-Mars is in the Corinthian style, and is very effective. There are two barrack-squares, 690 feet long, in which the soldiers may sometimes be seen going through their gymnastic exercises. The French private is required to learn a great many things of which the English drill-books take no notice, such as cooking, jumping, climbing, &c.

#### THE HÔTEL DES INVALIDES,

Or Hospital for Disabled Soldiers, is one of the most interesting institutions in Paris. Henry IV. conceived the idea of providing an asylum of this kind, but it remained for Louis XIV. to give effect to it. The hotel was founded in 1670 by the Grand Monarch. The main building, with the chapel, was designed by Bruant. The dome and second church were afterwards added by Mansard, the architect of Versailles. A spacious esplanade, on which are ranged several rows of cannon and mortars captured in war, leads from the Seine to the gates of the hôtel. The façade is 612 feet in length, and is profusely adorned with military emblems. Bronze figures of vanquished nations crown the pavilions, and a bass-relief of Louis

XIV., on horseback, surmounts the grand entrance which gives access to a large court. The hospital, with its double tier of arcades, forms the four sides of this quadrangle. In the centre of the southern side is the portico of the chapel, over which is placed a statue of Napoleon I., similar to that on the Vendôme Column, and the wings on each side are occupied by the



HÔTEL DES INVALIDES.

governor and other officials. The kitchens are to the left as you enter. There is one for the officers and another for the privates. In the latter, provisions for 6000 persons can be cooked daily. There are four dining-rooms, each 150 feet long by 24 broad, and decorated with pictures of battles and portraits of warriors. One is assigned to the officers, and the other three to non-commissioned

officers and privates. The former breakfast at 10.30, and dine at 5 o'clock. The others form three divisions, who breakfast between 9 and 10 A.M., and dine between 4 and 5 P.M. All have a little soup early in the morning. The sub-officers and privates have for breakfast, soup, beef, and a dish of vegetables; for dinner, a ragout with vegetables or eggs. Each receives daily a litre (about a pint and three-quarters) of wine, and a pound and a half of white bread. The officers have an extra dish; and those above the rank of captain have dinner served in their own rooms. Most of the bed-chambers are large, containing as many as fifty beds—one to each inmate—and are kept scrupulously clean. The hotel has accommodation for 5000 men, but the average number of *invalides* on the books is only between 3000 and 4000. There is a body of out-pensioners. Soldiers who have been wounded, or who have served for thirty years, and have become infirm, are entitled to claim admission. They all wear the same uniform, a long dark-blue coat, with cocked-hat and sabre; and their sole duty is to mount guard around the building. The *library*, established by Napoleon, contains 30,000 volumes. There is also a *museum*, in which may be seen admirable models of the chief fortified places in France, but which can only be visited by permission of the director.

The *Chapel* comprises a nave and two low aisles. It is 66 feet in height and 210 feet in length; and is decorated with colours taken in battle. Nearly 3000 flags hung here in the time of Napoleon, but they were burned the night before the allied armies entered Paris, in order that they might not be carried away. The last flag on the right—a yellow one with a double eagle—is from Sebastopol. The white flag opposite waved over the Malakoff. There are monuments to several distinguished generals, and amongst others to Marshal St Arnaud, the commander-in-chief of the French army in the Crimea. On Sundays, military mass is celebrated in the chapel at noon. At 12.30, there is a parade of the guard in the great square. A passage behind the altar communicates with the *Dôme*, but as visitors are not allowed to pass that way, they must retrace their

steps across the square and terrace, and proceed by the boulevard on either side to the southern end of the edifice. The dome, which rises from a square pedestal of two stories, and is capped by a lantern with a gilded ball and cross, has a very majestic appearance. It is 32 feet in diameter and 177 feet high, the total height from the ground to the summit of the cross being 224 feet. The interior is in the form of a Greek cross, over the centre of which springs the lofty dome. Seen from the inside the dome displays two cupolas, the first decorated with immense figures of the apostles, and the second with a picture of St Louis tendering his sword to Jesus by Leonardo. Gilt and colours are lavished on the various altars and the ceiling; and a singular effect is produced by the transmission of light through stained glass. The monument to Vaucluse is in the east, and that to Turenne in the west transept.

### THE TOMB OF NAPOLEON.

A large open crypt has been formed in the area of the church immediately under the dome, to receive the remains of Napoleon, which were brought from St Helena by Prince de Joinville in 1840, and deposited here with great state. The walls of the crypt are of polished granite. Round the bottom of it runs a covered gallery, adorned with bas-reliefs by Simart, and supported by twelve colossal figures by Pradier. On the wall are inscribed the names of Napoleon's chief victories. The sarcophagus stands in the middle of the crypt, and is formed out of an immense monolith of reddish-brown granite, weighing 135,000 lbs., which was brought from Lake Onega, in Finland. The fine polish of the granite is due to a powerful steam-engine. The entrance to the crypt is behind the high-altar of the old chapel. On the right hand and on the left respectively, are the tombs of Duroc and Bertrand, Napoleon's faithful friends. Over the door is the following extract from the Emperor's will: '*Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple Français, que j'ai tant*



*aimé*' (I desire that my ashes may repose on the banks of the Seine, in the midst of that people of France whom I have loved so much). Opposite to this gate is a little recess lighted by a lamp and protected by an iron screen, in which are placed the sword and hat which Napoleon wore at Austerlitz, the golden crown presented to him by the town of Cherbourg, and sixty flags taken from the enemy.

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### NOTRE-DAME ; MADELEINE ; PANTHEON ; OTHER CHURCHES AND CHAPELS.

Of the sixty and odd parish-churches which Paris contains, a large number are interesting either on account of architectural effect or historical association. We can, however, direct attention only to the most important of them. Chief among those edifices which exhibit an impressive ecclesiastical character are Notre-Dame, St-Germain des Prés, and St-Etienne du Mont. On the other hand, the Madeleine, Pantheon, St-Vincent de Paul, &c., are conspicuous rather for a magnificence of a secular order.

### NOTRE-DAME.

The Cathedral of Notre-Dame is unquestionably the grandest church in Paris. It occupies the site of an old Merovingian basilica, which in turn is supposed to have supplanted a pagan temple. Its erection was the uninterrupted work of about three centuries. The first stone was laid in 1163, but even as late as 1419 the masons were still engaged upon it. In the last century it underwent a series of barbarous alterations. The extensive restorations which have recently been carried out under the direction of M. Viollet-le-Duc, are, however, of a conscientious and tasteful character ; and enable us to realise the aspect of this magnificent pile in its best days. Notre-Dame is admitted to be one of the finest examples extant of Gothic



architecture, almost every phase of which is here illustrated in succession. In shape it is a regular cruciform, with an octagonal east end. The finest part of the building is the *west front*, with its great rose-window, its elegant open gallery, its profusion of elaborate chisel-work, and its two flanking towers, at once massive



NOTRE-DAME.

and elegant. The flying buttresses at the sides are also remarkable, and enhance the general picturesque effect. A new central spire, 140 feet, remarkable for its delicate tracery, fills the place of one which was pulled down many years ago. The *interior* consists of a nave and a choir, with double aisles and side-chapels. The dimensions are as follows—length 390 feet, width

of transepts 144 feet, height from the floor to the vaulting of the roof 102 feet; the towers are 204 feet high, and the western front 128 feet in length; the nave measures 225 feet long by 39. The roof is of chestnut wood. The brilliant stained glass of the three grand rose-windows is of ancient date—that in most of the other windows is modern. There is nothing remarkable in the nave except its area and lofty columns. The chief objects in the choir are the superb grand altar, the statues of bronze and marble, the two archiepiscopal thrones, the marvellous carved wood-work, and the richly gilt gates. The chapels are simple but grandiose. A magnificent mausoleum has recently been erected to the memory of Archbishop Affre, who sacrificed his life on a barricade in endeavouring to put an end to the insurrection of June 1848. The dying words of the prelate, ‘May my blood be the last shed,’ are inscribed on a plate. The statue of the archbishop represents him falling mortally wounded. There is also a bass-relief portraying the entire scene, with the inscription: ‘The good shepherd gives his life for his flock.’ There are good monuments to two other archbishops of Paris—De Belloy and Juigné. In the Harcourt Chapel there is a grand Madonna in marble, supposed to be by Coysevox or one of the Constous. In the *sacristy*, which stands on the site of the old archbishop’s palace, some ecclesiastical relics are exhibited. For a small fee, the magnificent vestments of the priests are shewn. On the north-west side of the building (that is, to the left of the grand façade) a stair of 368 steps gives access to the *towers* (fee 20 centimes), from which a magnificent view is obtained. The *Bourdon*, the largest bell in France, is shewn in one of the turrets—it weighs rather more than 10 tons. Notre-Dame is full of historical associations. Here Napoleon I. crowned himself, and here also the coronation and marriage of the present emperor took place.

## THE MADELEINE.

This noble edifice is placed in a fine, open situation, at the junction of the Boulevard de la Madeleine, Boulevard

Malesherbes, and the Rue Royale. A good view along these thoroughfares may be obtained from the range of steps leading to the church. In *exterior*, the Madeleine is simply a copy of a Greek temple—an oblong hall, surrounded by Corinthian pillars, supporting a frieze. No one would ever suspect it to be a church. In size it surpasses its architype, the Parthenon. A pedestal of considerable height supports the building,



LA MADELEINE.

which is 328 feet long, and 138 feet broad. Including the steps at each end, the total length is 418 feet. The roof rests upon double rows of columns, each 49 feet high. The pediment bears an alto-relievo by Lemaire, portraying the Last Judgment. The entablature and ceiling of the colonnade are also richly sculptured. Statues of the favourite saints of France are placed in

niches along the wall. The bronze gates by Triquetti are vigorous in design and well executed. Lavish gilding, rich marbles, and paintings, give an air of splendour to the spacious *interior*, which is lighted by three cupolas. The walls and roof are of marble. Chapels are ranged along the sides, and at the upper end is the high-altar, surmounted by a group of the Virgin, borne to Heaven by Two Angels, from the chisel of Marochetti. The paintings—none of which are remarkably good—are by Delaroché, Ziegler, Schnetz, &c. The entire cost of the building was £520,000. The Madeleine has had to assume a variety of characters, according to the changes in the times. Founded as a church under Louis XV., it was transformed, by a decree of Napoleon I., into a Temple of Fame, in which the soldiers of the Grand Army were to assemble, in order to celebrate with odes and orations the victories of Austerlitz and Jena. Restored, in 1816, to its original character, and completed only in the reign of Louis-Philippe, it is now one of the noblest monuments of Paris.

#### THE PANTHEON (*Ste-Geneviève*).

Like the Madeleine, the Pantheon has also undergone several changes of destination. It was commenced in 1751, in order to replace the old church of Ste-Geneviève. The Constituent Assembly made it a temple dedicated to human genius, and inscribed upon its pediment: '*Aux grands hommes, la patrie reconnaissante.*' The Restoration restored it, in 1822, to the service of the church, from which, in 1830, the revolution again withdrew it. By a decree, issued in the end of 1851, the present emperor (then President) re-established it as the patron church of Paris; and, for the present, put an end to the long contest on the subject between church and state. The Pantheon is cruciform, and from the centre of the cross springs a lofty circular drum, surrounded by a peristyle of 32 Corinthian columns. Above towers a splendid *dôme*, the highest point of which is 268 feet above the pavement. The portico is composed of 22 fluted Corinthian columns, 60 feet high, supporting



a pediment, 130 feet long and 24 feet high. The sculpture on the pediment, by David of Angers, represents the Genius of the country, assisted by Freedom and History, as distributing rewards to Talent, Valour, and Virtue. Among the representative-men portrayed are Voltaire, Lafayette, Fénelon, Rousseau, Mirabeau, Manuel, Carnot, David, Napoleon, &c. The length of the building, including the portico, is 352 feet; interior length from east to west, 295 feet; length of transept, 265 feet; uniform breadth, 104 feet. The interior is elegant and severe. It comprises a rotunda, in which four naves meet. Under the dome the apotheosis of Ste-Geneviève has been painted by Gros. The frescoes at the angles are by Gérard. A spacious subterranean *crypt* contains a number of tombs, among which are those of Voltaire ('poet, historian, and philosopher, who elevated the human spirit and taught it that it ought to be free,' says the epitaph, among other fine things); Rousseau ('the man of nature and of truth'); Lagrange, the mathematician; Bougainville, the navigator; Soufflot, the architect of the Pantheon; Marshal Lannes, &c. Mirabeau and Marat were interred here, but their remains were afterwards removed. The fee for visiting the tombs is 20 centimes. A similar fee obtains access to the gallery of the dome, from which there is a fine view over Paris. In 1848, the Pantheon was the head-quarters of the insurgents, where they repulsed the attack of the troops for two days, and yielded only when the adjoining barricades were battered down. The entire cost of the Pantheon was nearly a million and a half sterling.

#### OTHER CHURCHES AND CHAPELS.

The oldest existing church in Paris is *St-Germain des Prés*, in the place of the same name—Rue Bonaparte. Commenced in 1001, it was not completed till the next century. A happy restoration which has lately been effected has reproduced its original aspect; but it is still shut in by houses. The exterior is severe in its simplicity. In the interior, the choir and nave present a tasteful example of polychromatic decoration. There



are also some admirable frescoes by Flandrin. The abbey connected with this church was one of the most wealthy and influential in Christendom. It reckoned among its abbots, Hugh Capet, king of France, and Casimir V., king of Poland. The latter is buried in the church. Fragments of the chapel and refectory of the abbey are to be seen in the adjoining houses and gardens, and a portion of the abbot's mansion stands in the Rue de l'Abbaye.

## SAINTE-CHAPELLE,

behind the Palais de Justice, is one of the wonders of Paris. It was built in 1245—48 by St Louis, for the reception of the crown of thorns and other reputed relics of the Saviour. The architect was Pierre de Montreuil. The most remarkable feature of the exterior is the golden spire, 114 feet high from the ridge of the roof to the weather-cock—the ornamentation of which is almost as fine and elaborate as of a piece of jewellery. The interior is divided into two parts—an upper and a lower chapel. In the latter are several tombs, and amongst others that of Nicolas Boileau. A spiral staircase in one of the towers leads to the upper chapel, upon entering which the eye of the visitor is at first dazzled with the profusion and brilliancy of the decoration. The azure ceiling is bespangled with stars, and the walls, which are of the same hue, are interspersed with golden *fleurs de lis*. The windows are filled with magnificent painted glass of the 13th and 15th centuries, the gaps in which have been cleverly restored by M. Lusson. Each window presents a series of subjects, one as many as 121, all taken from the Bible, with the exception of a single window, which portrays various incidents in the life of St Louis. In the window which illustrates the history of Isaiah (the sixth on the left), the prophet is shewn as reproving Mohammed. There are also some curious old frescoes in wax, representing the martyrdom of saints. Royal marriages and coronations used to take place in this chapel, and it was also the starting-point of many expeditions to the Holy

Land. During the Revolution, it was occupied by a democratic club, and was also used as a flour dépôt. It was thus much injured, and extensive repairs, at a cost of over £50,000, have been necessary to restore its dignity and beauty. For tickets of admission, application must be made to the Secretary of State.—Open daily from 10 to 4.

## OTHER CHURCHES.

*St-Germain l'Auxerrois* faces the eastern front of the Louvre. This church, which from its form is sometimes called *St-Germain le Round*, dates from the time of Philippe-le-bel. Successive restorations have somewhat disturbed its original Gothic character; but it is interesting on account of its frescoed portico, and its richly-decorated interior. A figure of the Angel of Judgment, by Marochetti, surmounts the façade. In the interior are a marble group by Jouffroy, some excellent carvings in wood, and several effective specimens of modern stained glass by Maréchal. It was from the belfry of this church that the signal was given for the massacre of St Bartholomew. A new tower has been recently added to it. *St-Etienne du Mont*, near the Pantheon, is one of the most charming churches in Paris. It is in the later Gothic style, and abounds in rich, picturesque, but somewhat bizarre decorations. It contains a beautiful screen, and the tomb of Ste-Geneviève, the patron saint of the metropolis. *St-Eustache*, at the southern end of the Rue Montmartre, is a singular but not unpleasing combination of the Gothic and renaissance styles of architecture. Its erection occupied from 1532 to 1642. The western portal was added in 1752—88. It is 318 feet long, 132 broad, and 90 high. The interior is spacious and imposing. The 12 side-chapels are richly ornamented, and contain a number of large frescoes. The carved screen, the statue of the Virgin by Pigalle, and the tomb of Colbert, deserve notice. The celebrated Feast of Reason was held in this church. The organ of *St-Eustache* is reputed one of the most perfect and sonorous instruments

of the kind. It is played every Sunday in the course of the services.

*St-Merri* (1612), near the corner of the Rue St-Martin and Rue de Rivoli, has an elegant and picturesque façade, and contains some good paintings. *St-Paul et St-Louis*, Rue St-Antoine, is a heavy, over-decorated structure of Louis XIII.'s time. In the burying-ground of the old church, which formerly occupied this site, were buried Rabelais and the Man in the Iron Mask. The church of the *Sorbonne* (1635—59), is remarkable only for its fine dome, and the tomb of Cardinal Richelieu, sculptured by Girardon, which it contains. *St-Sulpice* (not far from the Luxembourg), was built in the middle of the 17th century, when it replaced an older church on the same site. The towers which flank the façade are higher than those of Notre-Dame. In the chapels are some striking frescoes by Delacroix, Heim, De Pujol, Drolling, &c. Behind the altar is the chapel of the Virgin, which is curiously lighted. The church is 432 feet long, 174 broad, and 100 high. The *Val de Grâce* (1645—65), is a handsome church with a fine dome. It contains the tomb of Henrietta, daughter of Henry IV. and wife of Charles I. *St-Nicholas du Chardonnet* (1656), is curious as internally a small model of St Peter's, less the dome, which is represented by a little cupola. The grand tombs of Lebrun and his mother in this church, are worth seeing. *St-Roche* (1653—1740), in the Rue St-Honoré, is a large, ugly edifice. It is approached by a broad flight of steps, which once served as a platform for the cannon with which Napoleon, on the 14th Vendémiaire, swept from the streets the sections who had risen against the Convention. The church contains monuments to Cardinal Dubois, one of the statesmen-priests of France, the Abbé de l'Épée, the benefactor of the deaf and dumb, and Lenôtre, the eminent gardener. In the third chapel, in the choir, is a painting by Ary Scheffer. The *Chapelle Expiatoire*, in the Rue d'Anjou, behind the Madeleine, was erected by Louis XVIII. in memory of Louis XVI. and Marie Antoinette, on the spot where they were buried, before their remains were removed to St-Denis. An avenue of cypress-trees



leads to the monument, which has the appearance of an antique tomb, crowned by a cupola. In the interior are two marble groups representing Louis XVI. mounting to Heaven, at the call of an Angel, and his Queen receiving consolation from Religion (a portrait of Madame Elizabeth, the king's sister). At 9 A. M., there is mass in the chapel, access to which is then free. At other times, a fee of 50 centimes procures admission. *Notre-Dame de Lorette* (1823), at the upper end of the Rue Lafitte, is externally like a pagan temple, and internally like a concert-room. It contains some good frescoes by Blondel, Périn, Heim, Drolling, and other eminent artists. The service is conducted with much pomp, and there is an excellent choir of boys. *St-Vincent de Pauls* (1824-44), Place Lafayette, near the Northern Railway Station, is of a basilica form. A double range of semi-circular terraces, gives an imposing aspect to the front. The decoration of the interior is rich; but not so glaring and fantastic as *Notre-Dame de Lorette*. The frescoes are by Flandrin and Picot. This gorgeous temple cost £156,000, in addition to £96,000 for the terraces. *Sainte-Clotilde* (1846), Place Bellechasse, in the Faubourg St-Germain, is a modern Gothic church. The northern portal, which is elaborately sculptured, bears a couple of towers. The paintings in the interior, are by Picot, Lehmann, Delaborde, &c. There are also some good wood carvings and stained glass. In the Boulevard Malesherbes, a magnificent new church, *St-Augustin*, is being erected. It will be surmounted by a grand cupola (55 feet high, by 29 in diameter), surrounded by four minor towers. Another new church of equal splendour, the *Trinité*, is also being built, in the Rue St-Lazare, opposite the Chaussée d'Antin. In front of the main portal is to be an elegant fountain and parterre.

A magnificent new *Russian (Greek) Church* (1859-62), has been erected in the Rue de la Croix, near the Barrière de l'Étoile, which is well worth a visit. It is in the shape of a cross, and all the ornamental designs are copied from the church of St Sophia at Constantinople. There are beautiful frescoes both outside and inside, by Russian artists. There is a *Jewish*

*Synagogue*, in the Rue Notre-Dame de Nazareth. Two new synagogues are to be built, one in the Rue de la Victoire, and the other in the Marais.

### PROTESTANT CHURCHES.

The following is a list of the chief places where Protestant services are held—*Church of England*, 5 Rue d'Agnesseau; 10 Avenue Marbeuf, Champs-Élysées; Chapel of the British Embassy, 39 Rue du Faubourg St-Honoré. *Wesleyan*, 23 Rue Royale; 7 Rue Chateaubriand. *American Chapels*, 23 Rue de Varennes; 23 Rue de Berry. *Free Church or Union des Églises Évangéliques*, 54 Rue de Provence; 36 Rue Madame; 180 Rue du Faubourg St-Honoré. *Calvinist*, l'Oratoire, 157 Rue St-Honoré. The service in these churches usually begins at 11 or 11.30 in the morning, and at 3 or 5 in the afternoon; but as they are occasionally changed, it is desirable to consult *Galignani's Messenger*, which every Saturday gives a list of hours.

### HOSPITALS AND CHARITIES.

Paris abounds in establishments of all kinds for the reception and relief of the young, the aged, the sick, and the impoverished. In France, this is a mission with which the state charges itself. The charity of Paris is administered by the department of 'Assistance Publique,' which is under the control of the Prefect of the Seine. The statistics of this board shew that there is now in Paris a pauper population of about 90,300, or 1 to every 18.47 inhabitants. The revenues of the board are derived from legacies, donations, a tax of ten per cent. on the money taken at all the theatres, balls, and other places of amusement, a tax on burials, the proceeds of the *Monts de Piété*, and other sources; and amount to between £500,000 and £600,000 a year. The staff of the 'Assistance Publique' is nearly 2200, including 91



physicians, 42 surgeons, 18 chemists, 222 pupils, &c. There are 8 general hospitals, containing an aggregate number of 4161 beds, and 7 special hospitals, devoted each to the treatment of a particular class of maladies, with an aggregate of 2923 beds. Some of the larger establishments will well repay a visit. They are usually open to the public on Thursdays and Sundays, from 1 to 3 P.M.

## HOSPITALS.

The *Hôtel Dieu*, the oldest hospital in Paris, is about to be removed from its present situation, on the south of Notre-Dame, to the Quai Napoléon on the other side of the island. This building was founded about the end of the 12th century; but it did not then possess the character it has since acquired. It was rather a house of refuge for mendicants and foreigners, whose feet, according to the ancient custom, the friars washed. It was not until the reign of Philip Augustus, that invalids were admitted. The building on the banks of the Seine was constructed under Louis XI. Extensive repairs, between 1802 and 1804, destroyed its medieval character. It contains 828 beds, and, on the average, receives annually 13,000 patients. As a school of medicine it has a high repute. The church of *St-Julien-le-Pauvre*, which is connected with the hotel, is an interesting specimen of the architecture of the 13th century. The public are admitted on Wednesdays and Saturdays—1 to 3, and strangers with passports, on any day. *La Charité*, in the Rue Jacob, was founded in 1602, and has 474 beds. It is now being enlarged. *La Pitié*, Rue Lacépède, was originally an asylum for the poor, and did not become a general hospital till 1809. It numbers 620 beds. The *Lariboisière* (near the Northern Railway Station), which is called after a lady who, some years back, gave a large sum to the poor of Paris, was founded in 1846, and has 432 beds. In the chapel is a splendid monument to Madame de Lariboisière, by Marochetti. The *Hôpital St-Louis*, in the Rue Bichat, was established in 1607, and

is confined to the treatment of cutaneous disorders. The *Hôpital Clinique*, or Clinical Hospital, is intended for the reception of cases of especial interest in a medical or surgical point of view. It is situated on the Place de l'École de Médecine. A colossal statue of Hippocrates is placed under the peristyle. The *Hôpital des Enfants Malades*, or Sick Children's Hospital, 149 Rue de Sévres, dates from 1802. Sick children, from 2 to 15 years of age, are received here. A well-furnished gymnasium and extensive gardens, present the little patients with abundant opportunities of healthful exercise and recreation. There are 698 beds; and the entries for a year amount to 4000. A branch of the hospital has been established at Berck, some distance south of Boulogne. In order that the hospitals may be provided with food and physic of the best quality, special establishments have been created for that purpose. There is a large *Boulangerie Centrale*, Place Scipion, which manufactures the bread; a *Boucherie Centrale*, adjoining the abattoir of Villejuif, which sends out every morning large quantities of meat; a *Cave Centrale*, which supplies wine; and a *Pharmacie Centrale*, which prepares the required drugs.

## ASYLUMS.

In addition to the hospitals, there are in Paris numerous *Hospices*, or alms-houses, for the accommodation of those whose age or infirmities render them incapable of supporting themselves. Some of these are of a public, others are of a semi-private character. The largest of the public hospices is the *Salpêtrière*, in the south side of the city, a little way beyond the Jardin des Plantes. It takes its name from a storehouse of saltpetre, which was erected here in 1563, and which, about the middle of the next century, was transformed by Louis XIV. into a hospital for the poor, with whom the capital was then swarming. This asylum is the largest, not only in Paris, but probably in the world. It extends over between 70 and 80 acres, and is quite a little city in itself.

is composed of 45 different structures, of which the oldest was built by Cardinal Mazarine. The dome of the church (1670) and the mansard roof of the main building, are picturesque objects which may be seen from a distance. Only old women, suffering from infirmity of mind or body, are admitted to the Salpêtrière. The total number of inmates is about 4500, of whom 1500 are insane. The lunatic ward is, of course, separated from the rest of the asylum. Most of the inmates, including a large number even of the lunatics, pursue some light employment, sewing being the most popular. An immense number of sacks for the army are made here. Open to the public on Sundays—on other days to strangers, on shewing passport, and giving gratuity to the porter. The Bicêtre is for old men what the Salpêtrière is for women. It stands on elevated ground on the south, overlooking Paris. Its name is a corruption of Winchester, the bishop of that see having, in 1290, built a mansion on this spot. The present asylum was erected in 1632. It contains 3589 beds, of which 900 are assigned to lunatics. All who are capable of doing anything are obliged to spend three hours a day in the work-shop, where tailoring, shoemaking, and other crafts are carried on. There are also a bleaching-green and little farm, on which the lunatics are employed. The large deep wells, worked by machinery, with which the Bicêtre is supplied with water, are objects of interest. Open to the public on Sunday. There are a couple of *Hospices des Incurables*, one for men, in the Rue Popincourt, and the other for women, in the Rue de Sèvres. The *Hospice des Enfants Trouvés*, or Foundling Hospital, is situated in the Rue d'Enfer, in what was formerly the convent of the Oratory. Most of the children received into this institution are put under the care of nurses in the country. Those who voluntarily abandon their offspring are not allowed to know where they are placed, or how they are, unless they pay certain fees for the information; and whenever a child is reclaimed, the cost of its maintenance must be repaid. There are 600 beds in this asylum, which is not open to the public. There are also several orphan asylums. In different



parts of Paris, *crèches*, or public nurseries, are established, where poor women can leave their infants for the day when they go out to work. A fee of 20 centimes is charged for each child, and the mother is bound to come and feed it. The chief of these places is that at Chaillot, which is also the oldest, having been started in 1844—there are 18 in all, receiving annually about 2500 children. The *Hospice des Ménages*, Rue de la Chaise, is appropriated to aged persons of both sexes, married or widowed, who have resided for a couple of years in the department of the Seine, and contains in all 815 beds. There are several other establishments of a similar kind. The *Asile de Vincennes*, adjoining the forest of that name, receives, when in a state of convalescence, any who have met with accidents when engaged in public works within the department, inmates of the Parisian hospitals, and persons whose maintenance in the asylum is paid for, either by themselves or any friendly society which subscribes to the institution. It was opened in 1857, and receives on the average 5000 inmates a year. The buildings are handsome and commodious; and include a large library, recreation halls, and covered promenades. A similar establishment devoted to women, exists at *Vésinet* on the St-Germain Railway. It contains 300 beds. On the Boulevard des Invalides, No. 56, is the *Institution des Jeunes Aveugles*, or Asylum for Blind Children, which was founded in 1784 by Valentin Haüy, a likeness of whom sculptured by Jouffroy, may be seen over the main entrance. The inmates exceed 200. The institution is open on Wednesday to strangers with passports from 1 to 5 P.M. There are occasionally concerts on Wednesday at 4. The *Institution des Sourds-Muets*, Deaf and Dumb Hospital, is in the Rue St-Jacques, near the garden of the Luxembourg—open on Saturday, 2 to 5 P.M. There are from 150 to 200 children. In the large hall is a statue of the Abbé de l'Épée, the founder of the institution, who, with an income of barely £500 a year, maintained and educated no fewer than 40 deaf and dumb boys. The *Mont de Piété*, the government pawnbroking establishment, is included in the official enumeration of the charities of Paris, but as it exacts the



most substantial security, and nearly 10 per cent. interest for every loan, it is difficult to appreciate its philanthropic character. It has 25 offices in Paris, which annually receive 1,400,000 pledges, and distribute from £800,000 to £1,000,000 in loans. There are 45 Monts de Piété in France. Savings Banks, Friendly Societies, and the like, are not so numerous in Paris as in London, but are rapidly increasing, both in number and in the extent of their operations. The benevolence of Paris does not deem the brute creation beneath notice. There are asylums for homeless dogs at the Batignolles, Alfort, and in the neighbourhood of Père-la-Chaise.

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## THE UNIVERSITY; COLLEGES AND SCHOOLS.

France possesses an elaborate system of national education, directed by the Minister of Public Instruction, and supported by the state.

### THE UNIVERSITY.

The head-quarters of the university of Paris are established at the *Sorbonne*, near the Hôtel de Cluny, where degrees are granted in the faculties of Sciences, Letters, and Theology, and where gratuitous public lectures on subjects comprised within those faculties are delivered by eleven professors. Nearly two thousand students attend these courses. This college takes its name from a celebrated school which was founded in 1253, by Robert Sorbonne, and soon acquired a European celebrity. The first stone of the present buildings, which occupy the site of the old seminary, was laid in 1629 by Cardinal Richelieu, but considerable additions have recently been made. The college now occupies an area of nearly three acres. The library contains 80,000 volumes. There is a large amphitheatre, capable

of accommodating nearly 2000. The church is noticed elsewhere. The Faculty of Law is domiciled at the *École de Droit* (School of Law), Place du Panthéon. Four years and a number of severe examinations have to be passed in order to obtain the degree of Doctor of Law; three years are sufficient for a licentiate. There are 25 professors, and usually about 1500 students. The *École de Médecine* (School of Medicine) governs the faculty in that science, and is the resort of students from all parts of the world, attracted partly by its high reputation, and partly, no doubt, by its cheapness. The professors number 50 (of whom half are deputies), and the students average about 3000. All the lectures are gratuitous, and the fees for certificates and diploma are comparatively trifling. The conditions, however, on which a degree is granted are stringent, and the preliminary examinations very searching. The School of Medicine is situated in the street of the same name, leading from the Boulevard de Sébastopol (left branch). The building dates from 1770, and contains a fine library and collection of anatomical models and preparations. The *Clinical Hospital*, in connection with the School, is immediately opposite, and the *Dupuytren Museum* of pathological anatomy is also in the same street, in the refectory of the old convent of the Cordeliers.

#### THE IMPERIAL COLLEGE AND LYCEUMS.

The *Collège Impérial de France*, which was founded in 1530 by Francis I., is situated in the Rue St-Jacques at the back of the Hôtel de Cluny. The building is of a very plain and simple character. One or two curious old paintings are hung in the lecture-rooms; and M. Coste has established a series of aquaria in order to assist the study of pisciculture. The lectures in this college, which are delivered by 29 professors, on languages, literature, and the sciences, are all gratuitous.

There are in Paris five *lyceums* or schools at which pupils receive an education preparatory to the studies at the higher colleges, and which are supported by the government. These

institutions comprise in all 178 professors, 1800 boarders, and 2960 day-scholars. Then there are the *municipal colleges*, of which there are three already, and four more about to be added for the benefit of the annexed communes. The large building now being erected between the Rue de Laval and the Avenue Trudaine is a new Commercial College, founded by the Chamber of Commerce. This school will afford a sound mercantile education, and is especially intended for the children of operatives, who, for a small remuneration, may be fitted to fill a lucrative position. The number of scholars will be 400.

The expense for primary instruction in the city of Paris, which, under the Restoration, was less than £3000, now amounts to £120,000. There are 419 public and gratuitous establishments for elementary instruction, and 38 private establishments, likewise gratuitous, but assisted by the city funds. These schools afford education to 44,800 boys and 26,990 girls. Among the *special schools* may be mentioned the following: At the *École Polytechnique*, Rue Descartes, Montagne Ste-Geneviève, all the branches of military science are taught. As in most of the other public, and indeed also in many of the private seminaries of Paris, the pupils wear a uniform. From this school the pupil usually passes to the *École Nationale des Ponts et Chaussées* (National School of Bridges and Causeways), 24 Rue des Saints-Pères, where there is an interesting museum, visible by an order from the director. The *École Normale*, 45 Rue d'Ulm, is devoted to the education of young men who desire to become professors of sciences or letters. There is a school of Natural History at the Jardin des Plantes, and one of Industrial Technology at the *Conservatoire des Arts et Métiers*. The Academy of the Fine Arts (*École des Beaux-arts*) is located at the hotel of the same name in the Rue Bonaparte. There are twenty professors, and the most promising pupils are sent to study at Rome and Athens at the expense of the government. At the *École des Mines*, 30 Rue d'Enfer, lectures are given on geology, metallurgy, and kindred subjects, which are illustrated by a comprehensive museum. The *Conservatoire de Musique*, 15 Faubourg Poissonnière,



is maintained by government for the gratuitous education of youths of both sexes in singing, music, and theatrical declamation. There are about 600 pupils. Some of the most eminent singers and actresses of France have been trained here. There were once three *British Colleges* for the education of young Catholics; but the English and Scotch colleges have now been amalgamated with the Irish one, 5 Rue des Irlandais, in the Latin quarter. The buildings, in which the two former establishments were located, are now used for other purposes. In the chapel of the old Scotch College, 33 Rue des Fossés-St-Victor, near the Salpêtrière, is the mausoleum of James II. The brain and entrails of that unfortunate monarch, and the hearts of his queen and the faithful Duchess of Perth, are said to have been deposited here. There are numerous tablets in memory of Scotch exiles who accompanied the ex-king to France.

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## THE INSTITUTE; OBSERVATORY.

### THE INSTITUTE.

Immediately opposite the Pont des Arts, on the south side of the river, is a large building which, with a portico and wings of a very heavy form, and an exaggerated dome, wears an air of clumsy dignity. This edifice was built by Leveau, in the second half of the 17th century, on the site of the old Tower of Nesle. It was originally occupied by the college, which was variously called the Collège Mazarin, because it was founded by the cardinal of that name, and the Collège des Quatre Nations, because it was intended specially for young men from the provinces of Pignerol, Alsace, Flanders, and Roussillon. During the Revolution, the building was used at one time as a state-prison, and at another as the head-quarters of the Committee of Public Safety. In 1795, when the Institute was established to supply the place of the academies, which had been dissolved two years before, and



which used to meet in the Louvre, it was located in the old College of the Four Nations, and remains there to this day. The Institute of France comprises five divisions: 1. The *Académie Française*, whose most important duty is to preserve the purity and precision of the national tongue, and to edit an authoritative dictionary. There is usually a large annual muster of the members on the first Thursday in May. The ordinary weekly sittings are held on each Thursday. The members of this body are limited to 40, and it is an object of ambition among men of letters to be admitted. As in the case of other similar academies, it has not unfrequently happened that men of real genius have been excluded, while others have been welcomed, rather on account of their lineage and social position, than of their personal ability. Among the present members are Lamartine, Thiers, Guizot, Ste-Beuve, Montalembert, and Victor Hugo; 2. The *Académie des Inscriptions et Belles-lettres* deals with the philology of the dead languages, inscriptions, and translations from Greek, Latin, &c., the publication of ancient manuscripts, and the management of archæological collections. It sits every Friday; 3. The *Académie des Sciences* (of which Napoleon I. was a member), is interested in mathematics, natural philosophy, and natural history; 4. The *Académie des Beaux-arts* in painting, sculpture, architecture, and music; and 5. The *Académie des Sciences Morales et Politiques* (of which Lord Brougham and Mr McCulloch are associates), in the varied studies which may be classed under that rather comprehensive title. The five academies unite at an annual sitting on the 15th August (Emperor's Fête-day). The Institute numbers in all 200 members, each of whom receives a yearly stipend of £600. Whenever a vacancy occurs it is filled up by an election, at which the members vote, and which requires the ratification of the emperor to be effectual. The hall in which the sittings of the various academies take place, is a rotunda under the dome, which was in former days the chapel of the college. The seats are arranged in the form of a sloping amphitheatre. There is another hall for the private sittings. Admission to the annual meetings of the Institute can

only be obtained by an order from the permanent secretary (*Sécretaire Perpétuel de l'Académie*). Members have the privilege of introducing a friend at the ordinary meetings. In the library of the Institute, containing 60,000 volumes, is Pigalle's statue of Voltaire. Strangers are admitted if introduced by a member. In the eastern wing is a second library (*Bibliothèque Mazarine*) of 120,000 volumes, and 50,000 manuscripts, which belonged to the College of the Four Nations, and which is open to the public daily (except Sunday) from 10 to 3. It also includes a number of interesting busts and curiosities.

The *Academy of Medicine* meets in the church of an old convent in the Rue des Saints-Pères. It has about a hundred members, and its duty is to supply the government with information relative to the public health. Among the other leading scientific societies are the following: *Société de Géographie*, 23 Rue de l'Université; *Société Géologique*, 24 Rue du Vieux Colombier; *Société Botanique* (same address); and *Société Impériale Centrale d'Agriculture*, 3 Rue de l'Abbaye.

## THE OBSERVATORY.

*L'Observatoire* is situated at the end of the Boulevard de Sébastopol (left branch), near the Luxembourg. It was built in the year 1667 by Perrault, and is conspicuous by its two towers, one of which is covered by a copper cupola. The four faces of the building correspond to the cardinal points of the compass. The south front marks the latitude of Paris, while a line drawn through one of the rooms marks its longitude. The Observatory contains a magnificent collection of telescopes, and other astronomical instruments, together with an anemometer for recording the direction of the wind, and a fluviometer for measuring the rain. The theatre is capable of holding 800 persons, and there are 45,000 volumes in the library. Although permission to view the interior is rarely granted, the visitor may ascend the external platform, which affords an interesting view. Cassini was the first, and M. Leverrier is the present

director. The *Bureau des Longitudes*, which issues an annual publication answering to our Nautical Almanac, and under the auspices of which Arago delivered his celebrated lectures, meets in the Observatory.

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### THE IMPERIAL AND OTHER LIBRARIES ; THE ARCHIVES OF THE EMPIRE.

Paris is rich in libraries. In addition to the large and valuable collection belonging to departments of the state and various institutions, there are six public libraries—the Impériale, Ste-Geneviève, Mazarine, Arsenal, Sorbonne, and Hôtel-de-Ville.

#### THE IMPERIAL LIBRARY

Is bounded on two sides by the Rues Richelieu and Vivienne, and on the others by the Rues Colbert and Neuve-des-Petits-Champs. Considerable additions to the building are now being made, and further changes are understood to be in contemplation. The main entrance is in the Rue Richelieu. Readers are admitted every week-day from 10 to 3; the collections are open to the public on Tuesdays and Fridays, 10 to 4. It has been supposed that the library collected by Charles V. in the Louvre formed the stock for the Imperial Library, but that is an error. That library was purchased for 1206 livres by the Duke of Bedford during the English occupation. The few books existing in Paris of that period were scattered among the other royal palaces, and were saved by their insignificance. It was Louis XI. who collected them in the Louvre. Louis XII. transferred the new collection to Blois, and Francis I. to Fontainebleau. In the year 1722 they were transferred to the Hôtel Nevers (formerly the Palace of Mazarin), in the Rue de Richelieu; where, a few years before, Law's bubble bank had been located, and where the collections now remain. The



library of *printed books* now comprises about 1,800,000 volumes, which are arranged on shelves measuring 17 miles. The *manuscripts* are estimated at 200,000. Unfortunately, the compilation of the various catalogues is sadly behindhand, and even the authorities do not know precisely the extent of their possessions. When a reader desires a book he must write its title, together with his own name and address on a schedule, which he must then deliver to one of the conservators. If the applicant be deemed a proper person to be entrusted with the book, it will be brought to him by an attendant. The reading-room is usually visited by 300 or 400 persons in a day. A number of rare and valuable works, in choice bindings, are exhibited to the public in glass cases. Amongst these may be noticed several Caxtons, Gutenberg's Bible (1450), Fust's Psalter (1457), &c. Some of the treasures of the manuscript department are similarly displayed—such as *autograph letters* of Henry IV., Louis XIV., Marshal Turenne, Madame de Sévigné, the celebrated letter-writer, Racine, Corneille, Boileau, Bossuet, Rousseau, Benjamin Franklin, Lord Byron, &c. A receipt signed by Molière derives additional interest from its having once been stolen from the library, and made the subject of an important lawsuit. The collection of Chinese and other oriental manuscripts is exceedingly rich. In one of the private reading-rooms is a pair of immense *globes*, terrestrial and celestial, which were constructed in 1683 by Coronelli of Venice for Louis XIV. In diameter each is about 12 feet; and all the names and inscriptions upon them are in French, Latin, Greek, and Arabic. A section of the book department is devoted to *maps and raised plans*. The magnificent collection of *medals and antiques*, the nucleus of which was formed by Francis I., now comprises 170,000 objects. It has lately been enriched by 11,500 Greek, Roman, and Mussulman coins, presented by the late Viceroy of Egypt; and by the gift of the bronzes, coins, and gems of the Duke of Luynes, which were valued at not less than £50,000. The most remarkable objects in this department are the apotheosis of Augustus, supposed to be the largest cameo in the world; the figures, in solid silver, which were found by a



ploughman in a field at Berthouville (department of Eure); the agate vase, said to have belonged to the Ptolemies, and which formed part of the treasures of St-Denis; the so-called buckler of Scipio, a large plate of silver, representing Achilles carrying off Briseis; the long egg-shaped stone, found at Bagdad, and called the *Caillou* (flint) *de Michau*, and other Babylonian fragments. In the department of engravings (of which it is said there are 1,300,000), are shewn some fine works by Rembrandt, Durer, &c. Here is also placed the curious bronze, known as the *French Parnassus*, a model of a proposed monument to Louis XIV., surrounded by the poets, painters, and musicians of his reign. The design was made by Titon du Tillet. There are a number of curiosities in the library, for which, during the present alterations, no proper place has been found. Among these may be mentioned a porcelain tower sent from China by the missionaries to Louis XIV.; the little porphyry vase, said to have been used at the baptism of Clovis; a piece of tapestry, alleged to have formed part of the furniture of Bayard's house; and a model of the famous Rosetta stone, with which our allies have to console themselves for the loss of the original, seized by the English, during the war, when on its way to Paris.

#### OTHER LIBRARIES.

The Library of Ste-Geneviève, near the Pantheon, was founded in 1626, and transferred to its present elegant quarters in 1850. It is open daily (Sunday excepted) from 10 to 3 and 6 to 10. The number of readers, especially in the evening, is so large, that many have to wait in the vestibule until a seat is disengaged. The reading-room is the largest in Paris, and has seats for 420 persons at once. It is 300 feet long, 60 broad, and 40 high. The library includes 110,000 volumes, and 3000 manuscripts, and is particularly rich in theology. The *Bibliothèque de la Ville de Paris*, or City Library, comprises 45,000 volumes, and is installed in the Hôtel-de-Ville. The *Louvre Library* is not open to the general public. It contains

90,000 volumes, some of which, such as the Prayer-Book of Charlemagne (730), are extremely curious and valuable. Most of the other great libraries are noticed in connection with the institutions to which they belong.

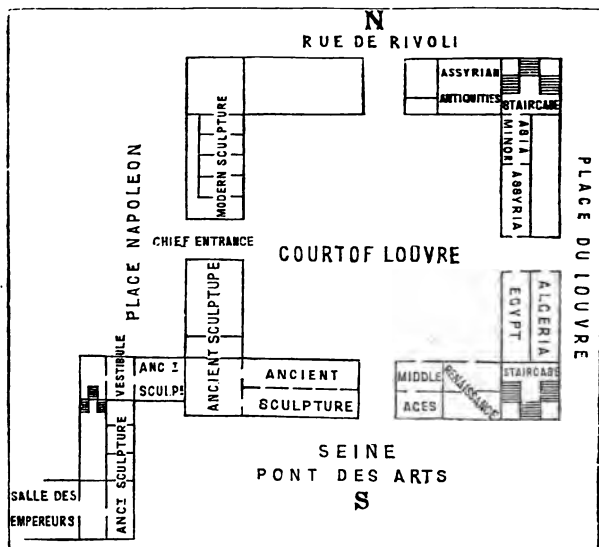
### THE NATIONAL ARCHIVES.

Near the Imperial Printing-office, in the Hôtel Soubise, are lodged the archives of the empire. The building is diversified in style. Looking towards the Rue de Paradis is a stately façade, adorned with Corinthian columns, while on the other side, in the Rue du Chaume, appears a Gothic portal with a couple of picturesque turrets. The latter is the only remaining portion of the Hôtel Clisson, dating from the 14th century. In 1553, this estate was acquired by the House of Guise, and was its seat down to 1696; when, on the death of Elizabeth of Orleans, the last Duchess of Guise, it passed to Francis de Rohan, the Prince of Soubise. In 1720—40, the hotel was rebuilt on a larger scale. Since 1808, the archives of the empire have been deposited here. They occupy 130 different rooms, and fill nearly 300,000 boxes and portfolios; among the curiosities of the collection are 55 charters or diplomas, some written on papyrus and others on parchment, emanating from the Merovingian dynasty. The most ancient of these deeds is a gift by Childbert I., in 528, of a couple of villages—one in Melun and the other in Provence—to the church of Paris. Casts of all the state seals from Childeric I. (457) to Napoleon III. are also preserved here. The language and characters in which the old records are written form the subject of special studies, for the promotion of which the School of Deeds (*École des Chartes*), was established by Louis XVIII. in 1821. The pupils pursue a three years' course under seven professors. As in the other educational institutions of Paris, the lectures are free. Visitors with orders from the director, are admitted to the Hôtel des Archives on Thursdays at 3 P.M.

## THE LOUVRE, LUXEMBOURG, CLUNY, AND OTHER MUSEUMS.

### THE MUSEUMS OF THE LOUVRE.

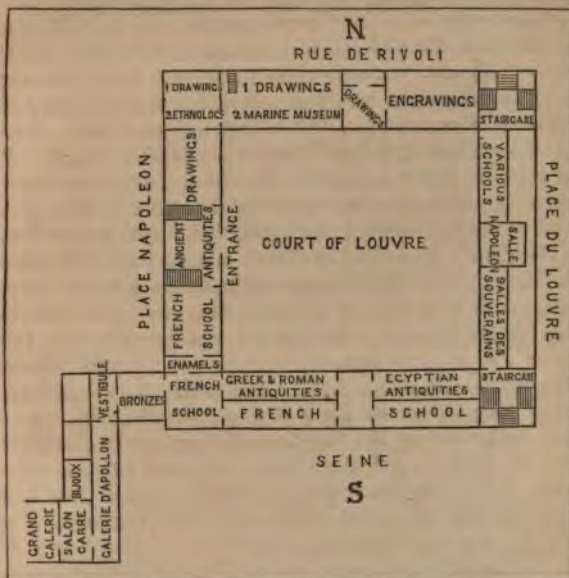
No fewer than fifteen different museums are now congregated in the Louvre: 1. The Museum of Painting; 2. Ancient Sculpture; 3. Middle Age and Renaissance Sculpture; 4.



PLAN OF GROUND-FLOOR OF THE LOUVRE.

Modern Sculpture; 5. Drawings; 6. Engravings; 7. Naval Science; 8. Relics of the Sovereigns of France; 9. Assyrian Antiquities; 10. Egyptian Antiquities; 11. Greek and Etruscan Antiquities; 12. Ethnographical Collection; 13. Algerian

Curiosities; 14. The Museum of Napoleon III.; 15. The Sauvageot Collection. The accompanying plans will enable the reader to comprehend the distribution of the various collections. The ground-floor is occupied mainly by sculpture of various schools. The first-floor is devoted to paintings, drawings, and bronzes, jewels, historical relics, &c. Only two collections—those of the ethnological and naval objects—are placed on the



PLAN OF FIRST-FLOOR OF THE LOUVRE.

second floor. The museums are open daily, except Monday, from 10 to 4. Catalogues of the various sections are published, and may be purchased in the museum. It may be as well to state that, during the reconstruction of portions of the palace, the



arrangement of the collections is somewhat indefinite, and the numbering of the objects is liable to occasional variation. There is no mode of visiting the various rooms of the Louvre, without now and then retracing one's steps. In the following summary are enumerated the chief objects which the visitor ought to observe.

*Ancient Sculpture.*—The first hall of this series is called the *Salle des Caryatides*, on account of the colossal figures, chiselled by Jean Goujon, which support the gallery. In this hall Henry IV. celebrated his wedding with Margaret of Valois; and here Molière and his company often performed before the court. Among the sculptures here, the most remarkable are: 712, 'Germanicus as Mercury;' 711, 'The Borghese Vase;' 710, 'Jason;' 694, 'Boy Strangling a Goose;' 698, 'A crouching Venus.' The next suite of rooms is part of the Old Louvre of the days of Charles V., which was redecored by Catherine de Médicis; on the left is (by the *Salle de Pan*), 506, 'Pan;' 522, 'Minerva with the Necklace.' The *Salle de Médée* contains: 481, 'A Faun;' 474, 'Mars;' 478, 'The Doom of Medea,' a fine bass-relief in four parts. *Salle d'Hercule et Telephos* takes its name from the statue (450) of Hercules, with his son Telephos in his arms. In the *Salle de Venus* is the statue of the goddess by Milo—the gem of the whole collection. In the next room is a colossal figure (348) of Melpomène, the muse of tragedy; and in the *Salle du Héros Combattant* are the Borghese Gladiator (262), a celebrated work of Agasias; and the 'Venus' of Arles (282), a relic of Roman Gaul. Next in excellence to the Venus of Milo is the 'Diana and the Doe' (178), in the hall of the same name; 230, 'Marsyas,' is a clever anatomical study.

In the *Salle des Empereurs* are busts of the Roman emperors, and also the 'Apollo and Lizard.' *Middle Age and Renaissance Sculpture.*—Casts of the tombs of Charles and Mary of Burgundy, and of a magnificent chimney-piece, also from Bruges, fill the first room. The *Salle de Jean Goujon* contains the productions of that skilful chisel to which a certain class of French art-critics attribute almost every surviving specimen of renaissance

sculpture, of course, in most cases with little or no reason. The most curious piece in this room is the figure of Diana of Poitiers, mistress of Henry II., in the guise of the goddess whom she resembled only in name and beauty. In the *Salle des Anguier* is Franqueville's group of bronze figures (formerly part of the monument to Henry IV. on the Pont-Neuf), representing conquered nations. In the *Salle de Jean de Douai* are two specimens of Michael Angelo's workmanship, intended for the tomb of Julius II.; and a large bronze bass-relief ('Nymph of Fontainebleau') by Benvenuto Cellini. *Modern Sculpture*.—Here, as in the preceding case, each room is called after an eminent sculptor, and is devoted to his works. The most interesting objects are the 'Milo,' the 'Lion,' 'Perseus and Andromeda,' and a bass-relief of 'Alexander and Diogenes,' by Puget; busts of Richelieu, Bossuet, Louis XIV. kneeling, and the 'Tomb of Mazarin,' by Coysevox; the bronze 'Diana' and bust of Rousseau, by Houdon; Chaudet's 'Œdipus and the Shepherd'; Canova's 'Cupid and Psyche'; and Pradier's 'Son of Niobe pierced by an Arrow.' In the north-east wing are specimens of *Assyrian* sculpture from Nineveh, colossal sphinxes and other objects from *Egypt*, and a number of antiquities, chiefly of Roman origin, from *Algeria*.

*Paintings*.—Ascending to the first story, by the staircase opposite the entrance to the Ancient Sculpture, we reach (on the right hand) a room containing some of the huge, stupid canvasses of Lebrun, representing incidents in the life of Alexander the Great. Passing through the *Salle Henri II.*, we come to the *Salle des Sept Cheminées* (Hall of the Seven Chimneys), in one part of which, when it was divided into several chambers, Henry IV. died from the wound inflicted by Ravaillac. Here, in addition to the Campana Collection, are placed the master-pieces of the modern French school—'Battle of Eylau,' 'Napoleon in the Plague Hospital at Jaffa,' by Gros; 'Shipwreck of the Medusa,' and 'Hussar and Cuirassier,' by Géricault; 'Pope Pius VII.' (painted in 1805), 'Leonidas at Thermopylæ,' and 'The Rape of the Sabines,' by David; 'Crime

Pursued by Justice and Celestial Retribution,' by Prudhon. The magnificent *Galerie d'Apollon* leads to the *Salon Carré*, in which are hung the choicest pictures in the Louvre, selected from every school. In the official catalogues, the exact, and not the popular name of each painter is given. In the following list of the pictures most worthy of notice, both names are inserted: 442, Perugino, 'The Virgin and Child, worshipped by Two Saints and Two Angels;' 464, Titian (Vecellio), 'The Crown of Thorns,' said to have been painted by that master at the age of 66; 465, 'The Burial of Christ;' 28, Corregio (Allegri), 'Antiope Sleeping;' 138, Annibale Caracci, 'The Apparition of the Virgin to St-Luke and St-Catharine;' 104, Paolo Veronese (Caliari), 'The Feast of Simon the Pharisee;' 376, Raphael (Sanzio), 'The Virgin;' 471, Titian, 'The Mistress of Titian;' 546 *bis*, Murillo, 'The Conception of the Virgin,' from the Soult Collection, for which £30,000 was paid to the marshal's heirs; 121, Gérard Dow, 'The Dropsical Women,' deemed his master-piece; 484, Leonardo da Vinci, 'La Belle Joconde,' portrait of Mona Lisa, wife of Francis of Giocondo; 546, Murillo, another and inferior 'Conception;' 377, Raphaël, 'The Holy Family,' which, to distinguish it from the many other pictures of the same subject by this painter, is usually coupled with the name of Francis I, who, when he purchased it, received it in state at Fontainebleau; 462, Poussin, Landscape; 375, Raphaël, 'La Belle Jardinière;' 229, Claude Lorrain (Gelée), Landscape; 481, Leonardo da Vinci, 'The Madonna, Jesus, and St-Anne;' 103, Paolo Veronese, 'The Wedding at Cana,' a gigantic painting, 21 feet high by 32. Many of the figures are portraits, as, for instance, Francis I, with oddly-dressed hair, and close to him Bloody Mary of England in a yellow robe, Sultan Soliman near a negro prince, and, in a corner, the Emperor Charles V. with the Golden Fleece. Among the musicians the painter is represented in a white robe playing the violin, while Tintoretto has a similar instrument, and Titian a bass-fiddle; 27, Corregio, 'Marriage of St-Catharine.' The Italian, Flemish, and French schools are lodged in the *Grande Galerie*, looking out on the river. This noble gallery is 1322

feet long and 42 wide, and is richly decorated. The best pictures are: *l.*\* 251, Mantegna, 'The Dance of the Muses on Parnassus;' *l.* 482, Leonardo da Vinci, 'The Virgin among the Rocks;' 483, a Portrait; *l.* 462, Titian, 'The Pilgrims of Emmaus'—on the right of the Saviour appears Charles V., on the left Cardinal Ximenes, and the page is Philip II., son of the former; *l.* 470, Titian, Portrait of the Marquis of Guasto, one of Charles V.'s generals, and his wife; *l.* 384, Raphaël, 'The Princess Johanna of Arragon;' *r.* 297, Guilo Romono, his own likeness; *l.* 383, 385, 386, Raphaël, Portraits; *r.* 136, Annibale Caracci, 'The Virgin;' *l.* 551, Murillo, 'A Beggar Boy,' whose occupation is delicately described as 'endeavouring to destroy what disturbs him;' *r.* 361, Salvator Rosa, Rocky Landscape; *l.* 555, Velasquez, 'The Infanta Margareta Theresa,' wife of Emperor Leopold I.; *r.* 320, Guido Reni, 'David with Goliath's Head;' 328, 'Ecce Homo;' *l.* 279, Quentin Matsys, 'The Money-Changer and his Wife;' *l.* 206, Holbein, 'Nicholas Kratzer, astronomer to Henry VIII. of England;' 207, 'William Warham, Archbishop of Canterbury;' *l.* 458, Rubens, 'Baron de Vicq;' 434—454 are by the same painter, and represent incidents in the life of Marie de Médicis, wife of Henry IV.; *l.* 256, Jordaens, 'A Family Concert;' 255, 'The King Drinks;' *r.* 412—415, Rembrandt, Portraits of himself; 417, 'A Young Man.' On the *r.* are several characteristic Dutch pictures; the best are: 369, A. Van Ostade, 'The Painter and His Family;' 292, Metz, 'A Vegetable Market;' 470, Ruysdael, Forest Scene; 471, 'A Storm.'

The *Egyptian Museum*, which is entered from the French Gallery, contains mummies, vases, and other curiosities from Egypt. Passing through the Throne Room, we come to the *Greek and Roman Antiquities*, consisting of Etruscan vases, bronzes, &c. The *Museum of Napoleon III.*, in the *Salle des Sept Cheminées*, is made up of the Campana Collection, purchased from the pope for £175,000, and a variety of antiquities brought by Renau and others from Syria, Macedonia, and Asia Minor. The first-named

\* *l.* means on the left hand, *r.* on the right.



collection comprises ancient sculptures, Etruscan vases, ivories, one or two old Roman paintings, a magnificent series of examples of Etruscan, Greek, and Roman jewellery (to the number of 1300), Italian *faïences*, and a number of pictures, the best of which belong to the early Italian school. The Corinthian vases portraying old Trojan legends, are exceedingly interesting, as is also the reproduction of a Lydian tomb, with all its peculiar decorations and accessories. The *Sauvageot Collection*, which has hitherto been placed in the second floor, is now partially transferred to the *Salle de Henri II.*, and the adjoining *Salle Ronde*. It consists of miniatures, old furniture, jewels, ivories, ancient porcelain, enamels, arms, &c. The *Relics of the Sovereigns* occupy five rooms at the back of the colonnade. The first two rooms are filled with armour worn by various kings of France. The third contains the mantles and decorations of the Order of the Holy Ghost. In the fourth are placed numerous articles which belonged to the early French kings, amongst others a series of religious books which successively belonged to Henry II., Marie Stuart, Henry IV., and Louis XIV.; a prayer-book of Charles the Bold, the cover of which is silver, inlaid with precious stones; the swords of Henry IV. and Francis I.; the crown, sword, and saddle, used at coronation of Louis XVI.; the fauteuil of Dagobert; the sedan-chair of Louis XV.; a magnificent casket given by Richelieu to Anne of Austria; the jewel-box of Marie Antoinette; and the writing-desk of Louis-Philippe, just as he left it when he quitted the Tuileries in 1848. The fifth room contains relics of Napoleon, among which are the full-dress clothes worn by him on occasions of ceremony; his saddle, sword, and gloves; the uniform-coat which he wore at the battle of Marengo; his sword when First Consul; the boots he wore in the campaign of 1815 and at St Helena, as well as the pocket-handkerchief he used when on his death-bed. A locket containing the hair of Napoleon and of his son, the king of Rome; and the flag the Emperor kissed when he bade adieu to Fontainebleau, are also to be seen here. There is nothing very remarkable in the collections of *drawings* and *engravings*. There

are some good models in the *Naval Museum*, and a medley of curiosities in the *Ethnological Museum*.

### THE MUSEUM OF THE LUXEMBOURG

Is open daily, except Monday, from 10 to 4. The entrance is in the Rue Vaugirard, at the north-east angle of the palace, near the gateway. This museum is devoted to the productions of the living painters and sculptors of France. When an artist dies, his works are usually transferred to the Louvre. The most notable paintings are as follows: 32, Couture, 'The Romans of the Decadence'; 39, Delacroix, 'Dante and Virgil in the Inferno'; 40, 'Massacres of Scio'; 42, 'A Jewish Marriage in Morocco'; 78, Ingres, 'The Saviour giving the Keys to St Peter'; 79, 'Roger delivering Angelica'; 80, 'Cherubini'; 81, 'The Apotheosis of Homer'; 84, 85, Isabey, 'Marine Views'; 113, Müller, 'Lady Macbeth'; 114, 'The last Roll-call of the Victims during the Reign of Terror'—André Chénier is the central figure; 115, Odier, 'An Episode of the Retreat from Moscow'; 121, Robert Fleury, 'The Conference of Poissy between Protestants and Catholics, in the presence of Charles IX. and Catherine de Médicis'; 123, 'Jane Shore'; 128, Rosa Bonheur, 'Rustic Landscape'; 137, Scheffer (Ary), 'The Souliote Women'; 138, 'Count Eberhard mourning for his Son'; 139, Scheffer (Henri), 'Charlotte Corday'; 148, Vernet, 'Massacre of Mamelukes'; (Vernet's best pieces are at Versailles). There are two pictures by Delaroche—'Death of Queen Elizabeth,' and 'the Princes in the Tower'—in the Luxembourg at present, which are about to be removed to the Louvre. Ary Scheffer and Vernet being dead, their works will also be removed. The drawings, engravings, and sculptures, are only mediocre.

### HÔTEL CLUNY.

This museum, which is in the Rue des Mathurins, by the side of the Boulevard de Sébastopol (left branch), contains valuable

relics of the middle ages and renaissance period, in the shape of porcelain, glass, statuary, tapestry, furniture, carved wood, jewellery, old arms and armour, ecclesiastical vestments, &c.—in all 2600 articles, illustrating the arts and manners of France during more than 14 centuries. The hotel itself, which dates from the 15th century, is in itself extremely interesting. Its exterior, with its Gothic turrets and quaint dormer windows, is very striking; as are also several of the interior apartments. The *Chambre de la Reine Blanche* (bed-chamber of the white queen), is so called because it was the custom of the French queens to wear white mourning, and Mary (sister of the bluff King Hal, and wife of Louis XII.), resided there during her widowhood. The *chapel* is small but richly decorated. A single pillar in the centre supports the roof. The marriage of James V. of Scotland to the Princess Magdalene of France, was celebrated here.

A covered passage leads from the Hôtel Cluny to the *Palais des Thermes*, immediately adjoining. This ancient monument—the remains of what was once the palace of the Roman governor of Gaul—has been partially restored and filled with ancient statues. The old *frigidarium*, or cold bath (65 feet long by 45 broad), is still extant. The walls are extremely thick and solid. Part of the *tepidarium*, or warm bath, is also to be seen. The palace is surrounded by a pretty garden. These two museums are open to the public on Sunday (11 to 4), also to bearers of passports, on Wednesday and Friday.

#### OTHER MUSEUMS.

There is a sufficient number of interesting objects to be seen in the *École des Beaux-arts*, 14 Rue Bonaparte, to entitle it to be ranked among the Museums. This handsome building, which was begun by Louis XVIII., and completed by Louis-Philippe, occupies the site of the old convent of the Petits-Augustins (1609), in which M. Lenoir, in the end of the last century, gathered together a great many architectural fragments and



antiquities. This collection was dispersed at the Restoration, but a portion of it remains in its old locality. There are two courts in front of the school. In the first of these, on the right, is the celebrated gate of the castle of Anet (1548), the work of Goujon and Delorme. Opposite are the remains of the Hôtel de la Trémouille (14th century). In the middle of the court is a red marble pillar, topped by a bronze angel, which formerly decorated the grave of Cardinal Mazarin. The arch of Gaillon, half Gothic, half renaissance, separates the two courts; the second of which, similarly adorned with mural relics, leads up to the façade of the hotel, 600 feet long. The old monastery has altogether disappeared, with the exception of the chapel, and one or two smaller buildings. In the interior of the school, are exhibited a selection from the pictures and sculptures of the pupils who are sent at the government expense to study at Rome. In one of the upper rooms are some interesting models of Roman and Gaulo-Roman buildings. The cupola of the amphitheatre is decorated with a magnificent fresco by Paul Delaroche, representing the chief masters of every school and age, grouped around Ictinus and Phidias, the architect and sculptor of the Parthenon. The hotel is open daily to strangers with passports—a gratuity being expected.

*The Museum of Artillery*, 3 Place St-Thomas d'Aquin, is open to the public on Thursday (12 to 4), and by order from the keeper, or passport, on other days. There is here a splendid collection of the arms of all nations and ages, classed in chronological order, from the 14th century to the present day. In the Gallery of Armour is a long array of knights in effigy, clad in the armour of different periods, mounted on horseback, and supported by other warriors on foot. The armour of Godfrey of Bouillon, Francis I., Henry of Guise (le Balafre), Henry IV., Joan of Arc, &c. Trophies taken from the Russian and Italian campaigns are also exhibited, amongst which may be seen one of the infernal machines with which the allied fleets were assailed at Cronstadt.

There is also an interesting museum in the *Conservatoire des*



*Arts et Métiers*, 292 Rue St-Martin, containing an interesting collection of machines, models, drawings, and scientific and mechanical apparatus, which is open daily, except Monday, from 10 to 3. The conservatory is maintained by the state, for the instruction of mechanics and artisans of every class, by means of gratuitous lectures, delivered by fifteen professors. It is located in what was formerly the Benedictine Abbey of St Martin's-in-the-Fields, which has been repaired and enlarged for the purpose. The library is placed in the old refectory, a curious specimen of the 14th century Gothic, by the architect of the Sainte-Chapelle. The chapel of the abbey is also curious. In one of the rooms of the museum there is a curious echo.

#### PRIVATE COLLECTIONS.

In addition to the public museums there are several interesting and valuable private collections of works of art. The picture galleries of Lord *Hertford* (2 Rue Lafitte), and Baron James *Rothschild* (19 Rue Lafitte), have a European reputation; but admission can be obtained only by personal introduction to the noble owners. Comte *Pourtalès* (7 Rue Tronchet) has a very fine collection of Italian paintings, bronzes, pottery, &c. An order may be obtained on written application. The Duc de *Morny* has a museum of pictures in his residence at the Palais-Législatif—for admission, apply in writing to the keeper of the palace. The joint collection of MM. *Émile and Isaac Péreire*, 35 Rue St-Honoré, may be seen on applying to the porter of the hotel. Of course, in visiting private collections, a fee is always given to the attendants.

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#### MINT; IMPERIAL PRINTING-OFFICE; GOBELINS; SÈVRES.

##### THE MINT.

*The Hôtel des Monnaies*, situated on the Quai Conti, between the Pont-Neuf and the Pont des Arts, is a vast building,

including eight courts. It comprises first the laboratory, workshops, and machinery of the Mint, for permission to see which it is necessary to apply by letter to the director; and second, a museum of coins, &c., open to the public on Tuesday and Friday (12 to 3), and on Monday and Thursday to strangers with passports. The museum contains an interesting collection of coins and medals in copper, silver, and gold. The French medals are admirable for their high relief and sharp finished execution. The celebrated brass cast from the plaster mould of Napoleon, taken immediately after his death, is shewn here. The coining machines are very ingenious, and when all are working, produce coin to the value of a million and a half sterling a day. In 1861, the value of the gold coin struck in France, chiefly at the Paris mint, was £8,520,000; that of the bronze coinage, £3,920,000. In addition to this, coins and medals are struck in Paris in considerable quantities, for Russia, Switzerland, Chili, Uruguay, &c. There are fourteen different pieces of money in circulation in France.

## IMPERIAL PRINTING-OFFICE.

*The Imprimerie Impériale*, 87 Rue Vieille du Temple, dates its establishment as far back as 1552, in the reign of Francis I. It took up its present quarters in the hotel (which formerly belonged to the Cardinal de Rohan, who was concerned in the celebrated necklace intrigue) in 1809. Types are here cast, as well as composed and passed through the press. Engraving, lithography, and bookbinding, are also practised. It is said that during Pope Pius VII.'s visit to the establishment, the Lord's Prayer was printed in 150 languages, bound up and presented to his Holiness before he left the building. All official documents, various oriental works, and the 'honours' of playing-cards, of which the government has a monopoly—other card-manufacturers being allowed to print only the common cards—are here printed off. Nearly a thousand persons are employed. Admission, by an order from the director, on Thursday, 2 P.M.

## THE GOBELINS.

The celebrated carpet and tapestry manufactory, called *Les Gobelins*, after the family of dyers who founded the establishment, is in the Rue Mouffetard, between the Pantheon and the Jardin des Plantes. Since the time of Louis XIV. it has been supported by the government. None of its productions are sold. They are either used in the decoration of the imperial palaces, or presented to sovereigns and museums of other countries. The visitor passes through several rooms containing magnificent specimens of textile art into the workshops, in which are ranged 25 looms. The work is all done by hand, and requires considerable artistic skill. A single piece of tapestry is often the result of from two to six years' labour, and costs from £480 to £800. The larger pieces occupy as much as ten years, and cost £5000 or £6000. One of the largest carpets ever made was woven in the Savonnerie (now amalgamated with the Gobelins); it is now in the Gallery of the Louvre, and measures 1300 feet. The delicacy and finish with which the finest paintings are imitated in the carpets and tapestry here manufactured is quite unrivalled. The dyeing department is under the direction of M. Chevreuil, author of a standard work on colour, and is not open to the public, a number of the processes being scrupulously preserved secret. The rest of the works, and the collection of tapestries, may be seen on the production of passport or order from the director, on Wednesday and Saturday, 2 to 4 in summer, 1 to 3 in winter.

## SÈVRES PORCELAIN MANUFACTORY.

Although beyond the limits of Paris, this establishment may be conveniently noticed here. It may be reached by the Versailles Railway (left branch) in about twenty minutes. The warerooms are open daily; the Ceramic Museum is open to the public only on Thursday, on the other days of the week an order



from the Minister of State being necessary. Admission to the workshops requires a special pass from the director. The porcelain manufactory, now at Sèvres, was originally founded at Vincennes. It was transferred to its present locality in 1756, and three years after became state property. The museum comprises a dozen rooms, filled with specimens of the pottery and porcelain of all countries and periods. The brilliancy and harmony of colour in the *pâte tendre* of Sèvres constitute its chief merits.

The *Manufacture Impériale des Tabacs* is situated at 63 Quai d'Orsay, nearly opposite the Pont des Invalides. The government has a monopoly of tobacco and snuff, from which it derives a clear profit of £6,500,000 annually. The various processes of the manufacture are carried on in this establishment, which is the largest of the sixteen works in France, and which employs nearly 2000 persons. Admission daily by a pass from the registrar.

The *Entrepôt des Glaces*, or Imperial Glass Dépôt, 212 Rue St-Denis, is now mainly a storehouse. The only process of the manufacture carried on here is silvering the glass for mirrors; the casting and other operations are performed in the factories at Tourlaville and St-Gobain. The Entrepôt is open daily.

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## THE EXCHANGE; BANK; POST-OFFICE.

### THE EXCHANGE (*La Bourse*).

The government, desiring to prevent the recurrence of the speculative mania which was excited by the bubble schemes of Law in the beginning of the 18th century, prohibited any transactions in regard to stocks, which took place beyond certain limits, and without the intervention of an official agent. Such was the origin of the Exchange of Paris. The present handsome building was commenced in 1808. It stands in the middle of a large square, is in the classical style, and



consists of a parallelogram, measuring 164 feet by 234, surrounded by a Corinthian peristyle of 64 columns, each 40 feet high. Its erection took 18 years, and cost £325,000. The large hall, in which the brokers and merchants transact business, is 120 feet by 80, and can accommodate 2000 persons. It is paved with marble, and surrounded by marble arcades. The



LA BOURSE.

paintings in *grisaille* are by Abel de Pujol and De Meynier. A fee is charged for admission to the area of the hall, but those who merely wish to see the building can enter, without paying anything, by the staircase of the Tribunal de Commerce, on the south side, which leads to an open gallery on the first floor. The business of the Stock Exchange is carried on from 12 to 3, and

strangers ought to time their visit between those hours, as the Bourse then presents a very strange and animated scene. The noise and agitation of the people in the hall, contrasts curiously with the composed demeanour of men on 'Change in England. The brokers occupy a circular enclosure at the upper end of the hall, while their clients, gesticulating violently, and shouting at the top of their voices, push and struggle to get near the railing. Speculating in stocks and funds has become quite a passion with the Frenchmen of our day : and all classes, from the millionaire to the petty shopkeeper or artisan, will be found represented in the throng which daily fills the Bourse.

## THE BANK OF FRANCE.

In the Rue de la Vrillière, near the Bourse, is the *Hôtel de la Banque de France*. It was originally built by Mansard in 1720 for the Duke of La Vrillière, and was afterwards the palace of the Count of Toulouse, of his son the Duke of Penthièvre, and of his grandson, the Prince de Lamballe. Since it has been tenanted by the bank, considerable additions have been made to it. It has a grand monumental entrance, and displays on its walls several emblematic bass-reliefs. The capital of the bank is between four and five millions sterling, and it enjoys the monopoly of issuing bank-notes. The cellars contain immense quantities of bullion, and are approached by a long winding staircase, so narrow that only one person can ascend or descend at a time. In order to lend additional security to these precious stores, it is said that arrangements exist by which the cellars could be at once inundated with water or noxious vapours, so as to render them inaccessible, in case of an attack by insurgents or foreign invaders. Among the great financial establishments of Paris may be named the *Crédit Mobilier*, Place Vendôme, which, with a capital of £2,400,000, carries on extensive loan and discount transactions ; and the *Crédit Foncier*, 17 Rue Neuve-des-Capucines, which advances money on landed estates. As the names imply, the former deals with movable, and the latter with real property.

## THE POST-OFFICE

At present occupies a number of shabby buildings in the Rue Jean-Jacques-Rousseau; but it is understood that more handsome and suitable quarters will shortly be provided for it. Particulars, as to the despatch and the delivery of the mails, &c., are given elsewhere. The number of letters annually transmitted through the Post-office is about 300,000,000, and the annual receipts, £2,300,000. About 511,000,000 postage-stamps are sold in a year.

## THE DOUANE,

Or Custom-house of Paris, is in the street of the same name, in the Marais. It is in the Doric style of architecture, and includes a large arcaded court, covered with a glass roof. Open 12 to 4. In the adjoining Place des Marais, is the *Entrepôt de la Compagnie des Douanes*, a spacious bonded warehouse. It stands on the bank of the Canal St-Martin.

## THE TRIBUNAL OF COMMERCE

Has temporary offices in the Bourse, but will remove to the corner of the Boulevard de Sébastopol (left branch), opposite the Palais de Justice, when the magnificent hotel, which is being erected on that spot, is prepared for it. The judges of this court are selected from the leading merchants of the capital, and its jurisdiction extends over all cases of bankruptcy, mercantile differences, &c. The *Conseil des Prud'hommes* (Council of Arbitrators or Prudent Men) meets at 18 Rue de la Douane. There are about a hundred of these tribunals in France, and so successful are they in preventing litigation, that out of the 4000 cases which, on the average, annually come before them, 3880 are settled amicably. Two-thirds of the cases relate to questions of wages. Each council is composed in equal numbers of masters and men, chosen by the classes whom they respectively represent. The members serve gratuitously.

## FOOD SUPPLY ; ABATTOIRS ; MARKETS.

## FOOD SUPPLY.

The commissariat arrangements of a large and luxurious capital must necessarily be very extensive. In 1861, Paris consumed 2,850,082 hectolitres of liquids, thus composed : 2,267,789 of wine in wood, 14,886 of wine in bottles, 103,564 of alcohols and liquors, 87,629 of cider, and 376,214 of beer. The consumption of beef, veal, and mutton from the city slaughter-houses was 88,049,684 kilogrammes ; the internal parts and offal, 2,171,888 kilogrammes ; pork, 10,153,888 kilogrammes ; the internal parts, 1,587,612 kilogrammes. Of beef, veal, mutton, venison, &c., from outside the city, 14,740,545 kilogrammes ; internal parts, 253,880 kilogrammes ; pork, 6,540,480 kilogrammes ; internal parts, 694,431 kilogrammes ; pork-butcher's meat, sausages, &c., 1,803,993 kilogrammes ; or together, 125,996,401 kilogrammes. The consumption of fish amounted to 14,415,093 francs : consisting of salt-water fish, 10,862,745 francs ; oysters, 2,214,444 francs ; and fresh-water fish, 1,338,004 francs. In the same year, the value of cheese consumed was 2,946,814 francs ; of fowl and game, 20,730,391 francs ; of butter, 23,992,729 francs ; and of eggs, 11,727,462 francs ; together, 59,397,396 francs. Of salt for seasoning this quantity of food, 10,591,126 kilogrammes were used, and 7,931,246 kilogrammes of ice. Some interesting statistics have lately been published as to the relative supplies of London and Paris, which shew that the Londoner's nourishment is much more substantial than that of the Parisian. Taking the difference of population into account, the consumption of bread is about equal in the two cities ; but in London a large quantity of flour is used in family kitchens, in addition to baker's bread. Of butcher's meat, 20 per cent. more is eaten in London than in Paris, and twice as much fish. The consumption, however, of butter, milk, poultry, and fruit, is



larger in Paris. Of colonial produce, tea prevails in London, and coffee in Paris. Beer is of course the chief drink in London, and wine in Paris; but just as wine drinking is increasing with us, so is beer becoming more popular with the Parisians. Paris, happily for itself, consumes far less spirits than London.

#### THE CATTLE-MARKET AND ABATTOIRS.

The chief market to which the butchers of Paris resort for their supplies is the weekly one held at Bourg-la-Reine, two leagues from the capital. A great cattle-market is, however, now being constructed within the fortifications on the ground beyond the Bridge of Flanders, extending from the right of the road, between the canal and the ramparts, at 300 yards from the railway round Paris. A branch-line will enable dealers to bring their stock to market by rail from every quarter. Large slaughter-houses are also being erected near this spot. No animals are allowed to be slaughtered in Paris except at the licensed *abattoirs*. There are five of these for sheep and oxen—three on the north side of the city, at Montmartre, Popincourt, and Roule; and two on the south, at Villejuif and Grenelle. The first two named are the largest, and have each 64 slaughter-houses. There are also two other abattoirs for pigs, and three for the use of the annexed communes.

#### THE CENTRAL MARKETS.

There are in Paris about a score of *halles* (wholesale markets) and thirty *marchés* (retail markets). Nearly 9000 dealers attend these various dépôts. The *Halles Centrales*, on the Place des Innocents, close to St-Eustache, have been substituted for the celebrated Market of the Innocents, which used to be held on the same spot. Originally, there was a church and a large cemetery here, and the dealers set up their stalls among the tombstones. In the course of time, burials were interdicted in the cemetery; the movable stands gave place to permanent booths; and at length the church was pulled down,

the great grave-yard dug up and levelled, and a permanent market established. The present Halles were commenced about ten years ago. When completed, they will consist of twelve spacious and lofty pavilions, built of iron and glass, divided into two groups, and covering nearly 20 acres. The cost of the works is estimated at over two millions. Each arcade is devoted to a special commerce. Fish and flesh are sold wholesale by auction. Fruit, vegetables, dairy produce, poultry, game, and bread are also on sale. It is said that nearly £2,000,000 worth of fruit and vegetables are disposed of annually. The municipality derives about £50,000 a year for the rent of the stalls. Immense cellars extend underground, which are to be connected with the line of railway encircling Paris by a subterranean tramway passing under the Boulevard de Sébastopol. The Halles are open to wholesale dealers until eight o'clock in the morning, and after that hour to retailers. Early in the morning, from six to eight, this group of markets presents a curious and animated scene, which is well worthy of a visit. Those who desire to see the buildings without encountering a crowd, or to make purchases, had better defer their visit until afternoon. The market-women, or *Dames des Halles*, are a peculiar class, robust in mien and demonstrative in manner. They are very fond of going in a body to present addresses of congratulation to the emperor, empress, or other great personages, when an opportunity offers. In former times, the people of the market formed a turbulent and dangerous element in the revolutions which broke out in the capital. The Fountain of the Innocents, in the square of the same name, and the dingy arcades, resting on heavy stone pillars in the Rue de la Tonnellerie, are relics of the old market.

## OTHER MARKETS.

The *Marché St-Germain* is a large dépôt, with 400 stalls, near St-Sulpice. The *Halle au Blé* (Corn Market), in the Rue de Viarmes, is a vast circular building, 125 feet in diameter, founded in 1622, and rebuilt in 1811. There is a

singular echo under the skylight of the copper cupola. The market stands on the site of an ancient palace, the only remnant of which is a tall column built by Catherine de Médicis for astrological purposes. Near the top is affixed an iron sun-dial; and its pedestal is the source of a little fountain. *Halle aux Vins* (the Wine Market) is situated close to the Seine, and near the Jardin des Plantes. It is quite a little city, more than a quarter of a mile long by nearly a quarter of a mile broad, and was founded by Napoleon in 1813, and since finished, for the reception of about 500,000 casks of wine. It is divided into broad streets designated by the names of the chief wine-districts. The *Marché aux Fleurs* (Flower Market) on a summer morning is one of the most agreeable sights in Paris. It is held on Monday and Thursday on the Place St-Sulpice, and at the Château d'Eau (Boulevard du Temple), Tuesday and Friday in front of the Madeleine, and on Wednesday and Saturday before the Palais de Justice. Besides the provision-markets, there are the *Marché aux Chevaux* (Horse Market), which has been so graphically portrayed in Rosa Bonheur's celebrated picture, and is held on Wednesday and Saturday, 2 to 5, on the Boulevard de l'Hôpital; the *Marché aux Chiens* (Dog Market) on Sunday in the same place, 12 to 2; and the *Marché aux Oiseaux* (Bird Market) on Sunday, in the Rue de Rennes, 12 to 4. A *Marché au Vieux Linge* (Old Clothes' Market) has since 1809 been established on the spot where formerly stood the Palace of the Knights Templars, and afterwards the prison in which Louis XVI. and his family, Sir Sidney Smith, and Toussaint l'Ouverture, the Black Napoleon, were at different times confined. The dingy little shops in which second-hand clothing, linen rags, old iron, bottles, &c., were offered for sale, having become the haunt of thieves who went there to dispose of their plunder, it has been determined to destroy this scene of picturesque misery. Two new streets—one 45 feet and the other 60 feet wide—and a handsome bazaar are being constructed. Another rag-fair, even more squalid and disreputable than that of the Temple, is established in the *Marché des Patriarches* (Market of the Patriarchs),



so called from its being situated on ground which once belonged to a patriarch of Jerusalem. It is near the middle of the Rue Mouffetard.

### BAZAARS.

Those who have a passion for shopping can have ample scope for the indulgence of it in Paris. Even those who do not care to penetrate into the interiors will find an inexhaustible fund of entertainment in the shop-windows, which are dressed with great taste and skill, and present an unparalleled array of all manner of beautiful and brilliant objects. The streets which are most interesting in this respect are the Rues St-Honoré, Richelieu, Vivienne, Montmartre, and de la Chaussée d'Antin, and the Grand Boulevard from the Rue du Faubourg St-Martin to the Rue de la Paix. The visitor can also pursue his studies in the physiognomy of elegant and attractive shop-fronts, under shelter from sun or rain, in the arcades of the Rue Rivoli, Palais-Royal, the Passages des Panoramas, Choiseul, de l'Opéra, Mirés, &c., and in the large bazaars which stand open to the public in all the main thoroughfares, and which any one is free to explore without spending a sou. The large wholesale establishments are located chiefly in the first floors of the Boulevard de Sébastopol and adjoining streets.

### MANUFACTURES.

There are numerous large factories in Paris, but many of the manufactures are conducted in private houses by workmen, aided by their families or apprentices. It appears from the statistics of the Chamber of Commerce that out of 64,813 manufacturers of all kinds within the old limits of the octroi, only 7117 employed more than ten workmen. The Faubourg St-Antoine includes the more extensive establishments. Large blocks of buildings and tall chimneys are to be seen there, and the manufacture of machinery, furniture, upholstery, lamps, bronzes, and the like is performed on a large scale. There are



25,000 cabinet-makers in this Faubourg, and a numerous body of paper-stainers, who export to the amount of £1,200,000 a year. The great clothing establishments are in and about the Rue du Temple, extending nearly to the outer boulevards. There are about 30,000 master tailors, shoemakers, hatters, furriers, dress-makers, and milliners, employing 120,000 men and women, and doing business to the amount of £12,000,000 a year. Three firms confine themselves to old clothes, of which they export £640,000 a year. The bronze, metal-work, and jewellery trades are established in the Temple and the Marais. The miscellaneous trinkets and ornaments known as *articles de Paris* chiefly come from this district, although they are produced all over the city. The number of those engaged in the trade is 16,500, employing 120,000 operatives, and producing yearly £20,000 worth of goods. The confectioners, who produce annually £240,000 worth of sweetmeats, frequent the old Boulevard from the Madeleine to Montmartre. The saddlers and carriage-builders also affect the same locality. The Quarter St-Marcel is the seat of the leather-trade in all its branches. The cotton and silk manufactures are to be found between the Hôtel-de-Ville and the Place de la Bastille, and the shawl-works in the Quarters of Montmartre and du Mail. St-Jacques is noted for its sugar-refineries. Distilleries, of which there are in Paris 140, employing 500 hands, cluster round the Halles Centrales.

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## CAFÉS; BILLIARDS; CHESS; READING-ROOMS.

### THE CAFÉS,

As places of refreshment, have been already noticed, but a few words must also be said of them as places of amusement. To strangers, one of the most pleasant relaxations of Paris is to step aside from the crowded boulevard into a *café*,

and, while sipping a petit verre, or a cup of coffee, or partaking of an ice, to watch the bustling throng of people who pass in front of it. Some of these establishments are also worthy of a visit on account of their size or decorations—such as the *Globe*, Boulevard de Strasbourg; *Dix-neuvième Siècle*, Boulevard de Sébastopol (r.); *Grand Café Parisien*, Boulevard St-Martin, near the Château d'Eau. The *Café Turc*, Boulevard du Temple, has a pleasant garden, as has also the *Café de la Madeleine*, near the church.

### BILLIARD-TABLES

Form almost invariably part of the furniture of a café. The *Café du Grand Balcon*, Boulevard des Italiens, is renowned for its tables and players. The *Dix-neuvième Siècle* and *Grand Café de Paris* have each about a hundred tables. The *Café de l'Opéra*, adjoining the opera-house, and the *Estaminet de Paris*, Boulevard Montmartre, are also much frequented by crack billiard-players. The reader will scarcely require to be warned that these establishments, like many in London, are often haunted by sharpers, and that one should be very careful what acquaintance he forms there. The usual charge for a game is from 50 centimes to 1 franc 50 centimes the hour. The French billiard-tables differ from the English in not having pockets; the balls are also larger and heavier. The popular game is *carambolage*, or cannons.

The lovers of *Chess* can also indulge their taste in several cafés, the head-quarters of the game being the celebrated *Café de la Régence*, where the best players of the day assemble. *Dominoes* are to be found in all the cafés.

### READING-ROOMS.

The Parisian newspapers are to be found in all the cafés. In addition, English and German papers are taken in at the *Rotonde*, Palais Royal, and the *Cardinal*, Rue Richelieu. *Cabinets de*

*Lecture*, or reading-rooms, and *Cabinets Littéraires*, or circulating-libraries, are also scattered throughout the city. *Galignani* has a first-class establishment of this kind at 224 Rue de Rivoli, and *Fowler*, another in the Rue St-Honoré. There are other reading-rooms at 11 Passage de l'Opéra, 12 Boulevard Montmartre, and 10 Place de la Bourse. The charge varies from 25 cents to 50 cents. In the Quartier Latin, on the south side, there are a number of reading-rooms, some of which are devoted to novels, and others to historical and scientific works. Lending libraries also abound in the same locality. The newspapers are lent out for a trifling charge in the gardens of the Tuileries, Palais-Royal, and Luxembourg.

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## THEATRES; CONCERTS; BALLS.

Paris is famed both for the abundance and excellence of its dramatic and musical entertainments. Apart from the amusement to be derived from the performances, a visit to the theatre is an agreeable way of studying the language and manners of the country. In the *parterre* or pit all that passes on the stage can be very well seen and heard; but the drawbacks are, that in order to get a seat one has to wait outside the door for half an hour or an hour in the *queue*, and that the *claqueurs*, or men paid to applaud, are stationed in this part of the house. As a rule, no women are admitted to the *parterre*. Those who desire a comfortable place and do not object to cost, should go to the *loges* (boxes), *stalles d'orchestre* (orchestra stalls), or the *fauteuils de balcon de la première galerie* (answering to our dress-circle). The upper gallery is called *amphithéâtre* and sometimes *paradis*, in allusion to its proximity to the celestial regions. In taking a box, it is necessary to observe whether it is *de face* (front) or *de côté* (side). The text of the plays can be procured at a cheap rate at the book-stalls which adjoin most of the theatres. Although an additional charge is made when tickets are taken

beforehand, it is customary at some of the theatres to secure seats some days in advance. On this account, as also from the trouble of purchasing tickets among a crowd of applicants, it may be advisable to employ a commissioner.

## THEATRES.

The *Opéra* occupies the first rank in the list of these establishments. It is at present situated in the Rue Lepelletier, near the Boulevard des Italiens; but a magnificent new house is being built in the Boulevard des Capucines at a cost of nearly £700,000. The entertainments consist of operas and ballets, and are given every Monday, Wednesday, and Friday, special performances being given every other Sunday during the winter. During the carnival, splendid balls are held here. Some idea of the magnitude of the establishment may be gathered from the fact that the regular staff numbers 642 persons, exclusive of external assistants, receiving a total income of £66,000. The subvention from the government amounts to £25,000, and the receipts to £46,000. The *Théâtre Français*, 6 Rue Richelieu, on the south-west of the Palais-Royal, is the home of the French classical drama, but of late years some exceptions have been made in favour of pieces of the romantic school. The comedies of Molière, and the tragedies of Corneille, Racine, and Voltaire, and such like, are, however, the stock-plays. The chief performers at present are Messrs Provost, Geoffroy, Régnier, Bressant, Madame Arnould Plessy, Mlles. A. and M. Brohan, Nathalie, Favart, &c. In the vestibule is a fine statue of Voltaire by Houdon, and in the saloon, statues of Talma, Rachel, and other dramatic celebrities. The theatre is open nightly. The *Odéon*, in the place of the same name, near the Luxembourg, takes rank after the *Théâtre Français*, to which, however, it is preferred by many as less pedantic in its classicality and more enterprising in its productions. It plays tragedies, comedies, and dramas, and has a capital company, among the best of whom are M. Tisserant and Mesdames



Thuilier, Rousseil, and Karoly. At the *Théâtre Italien*, Place Ventadour, near the Passage Choiseul, are performed Italian operas, and also occasionally Italian tragedies and comedies, such as those in which Madame Ristori appears. It is open only on Tuesday, Thursday, and Saturday, from 1st October to 1st April. The entertainments at the *Opéra Comique* answer to its name, and are among the most agreeable and amusing in Paris, being of a style different to anything on the English stage. The house is in the Place Favart, near the Boulevard des Italiens. The *Théâtre Lyrique* and the *Théâtre du Cirque* face each other on the Place du Châtelet, on the southern end of the right branch of the Boulevard de Sébastopol. The external appearance of both is more pretentious than elegant, but the interiors are so rich and gorgeous as to be a sight in themselves. They are lighted in the same way as the British House of Commons. Not a single chandelier or gas-jet of any kind is visible. In lieu of these there is a ceiling of ground glass, sparingly decorated with elegant arabesques, above which, and unseen, are jets of gas, arranged in a concentrated mass, which pour down a flood of softened and equalised light through the semi-transparent ceiling. The performances at the Lyrique consist of operas, lyric dramas, and ballets, and at the Cirque, of fairy spectacles. The *Gymnase*, 38 Boulevard Bonne-Nouvelle, plays romantic dramas, and vaudevilles of the more refined order, and, being the favourite theatre of the empress, is very much in vogue. The company includes Messrs Lesueur, Derval; La Fontaine, Mesdames Delaporte, Victoria, &c. The *Vaudeville*, facing the Bourse, is the especial seat of that peculiarly French class of plays from which it takes its name. The *Variétés*, Boulevard Montmartre, devotes itself to farces and burlesques, and has usually an array of handsome actresses. Those who love farce in its broadest form will find it at the *Palais-Royal*, in the north-west corner of the Palais. Ravel, Lhéritier, Lasouche, Brasseur, and Hyacinthe, are the chief performers. The *Théâtre de la Porte St-Martin* is the home of sensation melodramas. Pieces of the same school, but of a more sentimental cast, are given at the *Gaité*, to which, as

Parisian jokers say, people go to cry. It occupies a new building, handsomely decorated without and within, in the Square des Arts et Métiers, on the east side of the Boulevard de Sébastopol, right branch. Melodramas and vaudevilles are also played at the *Ambigu-Comique*, 2 Boulevard St-Martin. Droll operettas and burlesques are played at the *Bouffes Parisiens*, Passage Choiseul; *Délassements Comiques*, 26 Rue de Provence; *Déjazet*, 41 Boulevard du Temple; and at the *Théâtre des Champs-Élysées*, in the Avenue Marigny. The *Théâtre Beaumarchais*, in the boulevard of the same name, and the *Théâtre du Luxembourg*, near the palace, are of an inferior order, as are also the theatres at Montmartre, Belleville, Mont-Parnasse, Grenelle, and other of the newly-annexed quarters.

#### OTHER ENTERTAINMENTS.

Equestrian performances are given during the summer months at the *Cirque de l'Impératrice*, in the Champs-Élysées, on the right hand, just beyond the Rond-Point; and at the *Hippodrome*, in the avenue of St-Cloud, near the Bois de Boulogne; and in the winter, at the *Cirque Napoléon*, on the Boulevard des Filles-du-Calvaire. At the *Théâtre de Robert Houdin*, Boulevard des Italiens, tricks of legerdemain are played; and at the *Séraphin*, Boulevard Montmartre, Chinese shadows, and marionettes are exhibited.

#### CONCERTS.

There are concerts at the *Conservatoire de Musique*, 11 Rue Faubourg Poissonnière, once a fortnight, from January to April. Application for tickets must be made at the bureau, but there is great difficulty in procuring them, as they are usually all subscribed for in advance. Only classical music, such as the works of Hadyn, Gluck, Handel, Mozart, Beethoven, &c., is played. The other chief concert-rooms are the *Salle Herz*, Rue de la Victoire; *Salle Ste-Cécile*, Rue de la Chaussée d'Antin; *Salle Erard*, Rue du Mail; *Salle Pleyel*, Rue Roche-

Chouart; *Salle Sax*, Rue St-Georges. Excellent concerts are given in the winter in the *Cirque Napoléon*; and during the summer in an enclosure in the Champs-Élysées behind the Palais de l'Exposition, under the direction of M. Arban, who has succeeded Musard. The *Cafés Concerts* are very popular in Paris. Usually there is no payment for admission, but a somewhat higher tariff is charged than elsewhere for the refreshments which the visitor is expected to partake. Open-air concerts of this class are given at night in the Champs-Élysées, at various points, to which the gleaming lights and musical strains will direct the stranger. The audience sits in the open air, while the orchestra and singers are accommodated in an elegant kiosk. A number of the large cafés also have concerts, and in this category may be mentioned those at the *Eldorado*, Boulevard de Strasbourg; *Casino Français*, Galerie Montpensier, Palais-Royal; *Café du Cadran*, 86 Rue Montmartre; &c. A curious concert is given by blind men in the *Café des Aveugles* in the Passage de Valois, Palais-Royal.

## BALLS.

There are few cities where the dance has so many votaries as in Paris. Private balls and subscription balls of a semi-private character, are frequent throughout the year; but of course no one can obtain admission to these without an introduction. There are also numerous public balls, which are interesting to the student of manners, but which, as it is perhaps unnecessary to add, are not frequented by the most select or respectable company. The *Mabille*, in the Avenue Montaigne, Champs-Élysées, is in the first grade of these places. It is brilliantly lighted and decorated, and has a capital orchestra. A certain propriety of dress is exacted on the part of visitors; for instance, a hat is *de rigueur*, caps, wide-awakes, &c., being excluded. It is open on Tuesday, Thursday, Saturday, and Sunday. Thursday is the great day for dancing, and Saturday for fire-works and illuminations. Admission—gentleman, 3 francs; lady, 50 centimes.

The *Château des Fleurs* is another establishment of the same kind, also in the Champs-Élysées, which is open on the nights when the Mabilles is shut, that is, Monday, Wednesday, Friday, besides Sunday. Fireworks on Wednesday. Admission—gentleman, 2 francs; lady, 1 franc. At these two places certain checks are imposed on the eccentricities of visitors; but at the others, which are named below, the principle of the company is *Où il y a de la gêne il n'y a pas de plaisir* (Where there is restraint, there is no pleasure). In all of them, however, the police attend to enforce some degree of decency. The *Closerie des Lilas*, near the Observatory, is the favourite haunt of students and grisettes; it is open on Monday, Thursday, and Sunday. Admission—1 franc for gentlemen, no charge for ladies. *Château Rouge*, Chaussée de Clignancourt, at Montmartre, open Sunday, Monday, and Thursday—gentlemen, 2 francs; *Jardin du Pré aux Clercs*, Sunday, Monday, Thursday, and Saturday—1 franc; and *Asnières*, Sunday and Thursday—3 francs. The above are open only during the summer months. The winter balls are as follows: *Casino*, 16 Rue Cadet, Faubourg Montmartre, Monday, Wednesday, Friday, and Sunday—2 francs. There is a promenade concert on the alternate evenings. *Salle Valentino*, 359 Rue St-Honoré, Sunday, Tuesday, Thursday, Saturday—2 and 3 francs; *Vauxhall*, 24 Rue de la Douane, behind the Château d'Eau; and *Salle Barthélemy*, 20 Rue du Château d'Eau. At the old barriers there are frequent balls during the week all the year round.

## THE PLACE DE LA CONCORDE; CHAMPS-ÉLYSÉES; ARC DE L'ÉTOILE.

### THE PLACE DE LA CONCORDE

Is one of the largest and most beautiful squares in Europe. First laid out as a place under Louis XV., it received his name, and was adorned with his statue. In 1792, the royal



figure was replaced by a plaster-cast of Liberty. The guillotine was erected where the obelisk now stands, and the square became the Place de la Révolution. Louis XVI., Marie Antoinette, Egalité Orléans, Charlotte Corday, Danton, Robespierre, &c., were executed here. Châteaubriand proposed that



THE PLACE DE LA CONCORDE.

a large fountain should be erected on the spot, with an inscription declaring that all the water in the world would not wash away the blood which had been shed there. In 1800 the Place received its present name, and about 1840 assumed its present aspect. The Place connects the gardens of the Tuileries with the Champs-Élysées. From the centre a magnificent view

is obtained. Towards the east the eye rests on the Palace of the Tuileries, facing which, at a distance of three-quarters of a mile, is the Arc de Triomphe de l'Étoile. Another vista discloses the Madeleine, confronted by the hall of the Chamber of Deputies, formerly the Palais-Bourbon. The Place is splendidly decorated. Eight thrones, supporting as many typical figures of the chief cities of the empire, encircle it. The spirited equestrian groups at the entrances of the Tuileries' Gardens and Champs-Élysées also enter into the general adornment of the area. In the centre is the famous *obelisk* of Luxor, which was brought from Egypt, and erected here in 1836, at a cost of £80,000. It is 73 feet high, and covered with hieroglyphic inscriptions. On each side of the obelisk is a grand *fountain*—the one (south) dedicated to Ocean, and the other (north) to River Navigation.

#### THE CHAMPS-ÉLYSÉES (*Elysian Fields*).

The handsome promenade ground, which bears this name, extends from the Place de la Concorde, to the triumphal arch of l'Étoile. It was Maria de Médicis who, in 1616, began to transform the fields and meadows in this quarter into a regular plantation, with walks open to the public. It was at first called *Cours-la-Reine*, but was afterwards enlarged and received its present name. The Champs-Élysées, which have been recently much beautified, are 1½ miles in length, and cover an area of about 295,000 square yards. They are intersected by a broad avenue, called *Avenue des Champs-Élysées*, in the middle of which is the *Rond-Point*, a circular opening, from which several roads branch off. On the south-side, not far from the Place de la Concorde, stands the building of the *Great Exhibition* of 1855, composed of stone-basement walls and a superstructure of glass and iron. It is an elegant and commodious edifice, and is occasionally used for exhibitions of manufactures and works of art. The adjoining building, which is now used for a *panorama*, was originally connected by temporary sheds with the Exhibition, of which it formed a part. On the

opposite side of the avenue is the *Cirque de l'Impératrice* (Circus of the Empress). In the first half of the Champs, trees and flower-beds are agreeably interspersed. Seats abound ; and along each side of the avenue is a range of swings, roundabouts, and stalls, where toys, gingerbread, lemonade, nuts, &c., are sold.



ARC DE L'ÉTOILE.

This is a favourite resort of juvenile Paris, and white-capped nurses. Handsome carriages, drawn by two, four, and six goats, may be hired by the hour ; and jugglers, mountebanks, and Punch and Judy shows, invite the voluntary contributions of the crowd. There are plenty of *cafés* and eating-houses ; and several enclosures are set apart for the open-air concerts which are held

in the evening. The second half of the Champs-Élysées, from the Rond-Point to the arch, is narrowed to little more than the breadth of the avenue. On the left are the *Jardin Mabille* and the *Château des Fleurs*. The ground on which the Triumphal Arch now stands was once higher, but was lowered to the present gentle slope in order to afford a more extensive vista to the Tuileries. The *Arc de Triomphe de l'Étoile* was commenced by Napoleon in 1806, but the works proceeded slowly, and, in 1815, were suspended altogether. They were resumed in 1823, and finally accomplished in 1836, about £418,000 having been spent on them. The total height of the monument is 152 feet, breadth 137 feet, and depth 68. The central arch is 90 feet by 45; and is supposed to be the largest arch in the world, the arch of Augustus at Rimini being the next to it in size. The two piers of the arch, facing the Champs-Élysées, are adorned with two imposing alto-reliefs, the one by Rude, representing the Departure of 1792, and the other, by Cortot, the Triumph of 1810. The bass-reliefs on the other side, towards Neuilly, are by Etex, and represent the Resistance of France to the Allies in 1814, and the Peace of the following year. The battles of Austerlitz, Aboukir, Alexandria, &c., are portrayed in smaller alto-reliefs in other parts of the arch, which has altogether a most imposing effect, although by no means free from architectural vices. The interior contains a number of large rooms and staircases, which lead to the summit of the arch, from which a fine view of Paris may be obtained. Between 4 and 6 in the afternoon, during the season, the Grand Avenue of the Champs-Élysées is thronged with brilliant equipages, and fashionable equestrians. This is a good opportunity of seeing the notabilities of Paris. The emperor may occasionally be seen here with the empress, driving a pony-carriage.

On the north side of the Avenue de Neuilly, ten minutes' walk from the triumphal arch, is a broad street (r.) called Route de la Révolte, in which is the *Chapelle St-Ferdinand*. This was erected by Louis-Philippe, to the memory of his eldest son Ferdinand, Duke of Orleans, who, in 1842, when thrown from his



carriage in the adjoining avenue, was carried to a house on the site of which the chapel stands, and died there. The room in which the duke breathed his last has been converted into a sacristy, and contains a large painting of the death-bed scene. The chapel is richly decorated with sculpture and stained glass. The monument is open from 10 to 5; fee, 50 centimes.

The site of the château and park of Neuilly, at the end of the avenue of the same name, is now covered with broad streets and elegant mansions.

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## JARDIN DES PLANTES; GARDEN OF THE ACCLIMATISATION SOCIETY.

### THE JARDIN DES PLANTES

Is not, as its name would imply, merely a botanical garden, but a comprehensive museum of natural history. It is situated on the left bank of Paris, near the Pont d'Austerlitz and the Boulevard de l'Hôpital. The chief entrance is in the Rue Geoffroy St-Hilaire. The origin of this establishment dates from the reign of Louis XIII. Originally a royal herb-garden, it became after a time the seat of a school of botany. Having received gifts of mineral, anatomical, and other collections, the gardens gradually acquired the character of a museum. It is, however, to Buffon, who assumed the directorship in 1739, that it mainly owes its treasures and celebrity. Of late years, several new chairs have been founded, so as to form a complete university of natural history, and the number of plants, trees, animals, &c., have been greatly increased. Entering by the gate in the Rue Geoffroy St-Hilaire, the visitor sees on his left hand the building containing stuffed zoological specimens, to the number of 200,000. On the left is the library, and the museums of geology, mineralogy, and botany. In front are *numerous beds* of foreign and indigenous plants. Further on,

towards the left, are the large hot-houses. Behind these is a labyrinth leading to the top of a mound, on which is a cast-iron pavilion, from which an interesting view may be obtained. On the east side of the mound is a cedar brought from Lebanon in 1735, which is 10½ feet in girth. Still more to the left is the anatomical gallery. Not far from this is the entrance to the zoological collections. The birds and reptiles are to the left, the bears to the right, and straight in front appear in succession the large rotunda with the hippopotami, elephants, and camels, the monkey-house, and the cages of the lions, tigers, &c. The garden is open daily from morning to dusk; the menagerie from 10 to 6 in summer, and 11 to dusk in winter; the anatomical, zoological, and other museums are open to the public on Tuesday and Thursday, 2 to 5, and Sunday, 1 to 5, and to persons with orders on Tuesday, Thursday, and Saturday, 11 to 2. Orders may be obtained by application at the office on the sight of a passport.

#### THE GARDEN OF THE ACCLIMATISATION SOCIETY.

(LA SOCIÉTÉ D'ACCLIMATION.)

This garden, founded in 1858, and opened in 1860, occupies an area of about 45½ acres in the western part of the Bois de Boulogne, near the village of Neuilly. It has been established in order to carry out the experiments of the Imperial Society of Acclimatisation in naturalising and propagating foreign trees, plants, and animals. The garden was laid out under the superintendence of the late Mr Mitchell. It is in the shape of a valley with gently sloping sides; through the middle runs a river, which widens out, at intervals, into basins where various kinds of water-fowl are kept. On entering by the principal gate, the visitor finds on the right, in a situation with a southern exposure, animals requiring a mild temperature. Here is the silkworm nursery, and the plantations of ailanthuses, oaks, mulberries, and other trees required for their food. Further on is the aviary and hen-house. The large building

in the centre of the garden contains stables for quadrupeds, such as cows from Egypt and India, zebras, yaks, tapirs, &c. On the left of the entrance is the apiary, and an experimental orchard. Next, there is the great aquarium, constructed under the directions of Mr W. A. Lloyd. This is the largest and most complete aquarium in existence. Not far off are the sheds of the stags, antelopes, llamas, sheep, goats, kangaroos, &c. The large hot-house is situated on the left near the entrance. Among the most important results achieved by the society, may be mentioned the introduction of several new breeds of silkworms, llamas, alpacas, yaks, goats from Egypt, Senegal, and Angora, sheep from China and other countries, and a large variety of fowl and game.

The energetic enterprise of the Acclimatisation Society of Paris has been attended with excellent results, and to the example thus set may be attributed, in a great measure, the exertions which are now being made in England by Buckland, Berkeley, Wilson, and others, to import and acclimatise foreign animals. The charge for admission to the garden, which is open daily, is 1 franc.

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## PARK OF MONCEAUX; PUBLIC GARDENS.

### PARK OF MONCEAUX.

The new Boulevard Malesherbes, starting from the Madeleine and the Boulevard Monceaux from the Arc de l'Étoile, both lead to the Park of Monceaux, which takes its name from a village which once occupied its site. It was originally laid out by the Duke of Chartres (Philippe-Egalité) in 1778. The Convention gave it to the public, and Napoleon I. took it to himself. Under the Restoration it was a domain of the Duke of Orleans. A few years ago the park became the property of the municipality, and is now thrown open to the public. The



chief entrance is in the Rue de Courcelles. The park contains not only beautiful walks, flower-beds, and groves, but a variety of fantastic and picturesque decorations in the shape of a grotto, pyramid, and the *naumachie*—a large oval sheet of water, partly surrounded by a Corinthian colonnade. The keepers of the park are lodged in a handsome rotunda.

## PUBLIC GARDENS.

The gardens of the Tuileries, Palais-Royal, and Luxembourg, are described in connection with those places. In addition to these, and the large parks which we have just described, there are scattered throughout Paris a number of other public gardens, for which the English title of squares has been imported. These gardens have been formed by the municipality in quarters in which dense masses of population threatened to render the atmosphere heavy, and which were too distant from the Tuileries, Luxembourg, and Champs-Élysées, for the inhabitants to reach those places easily. Trees have been planted with a hygienic object, and hence those of a special kind, and very absorbent, have been selected. Fountains also have been erected, which impart that salutary freshness to the air which is so essential to the health of workmen who are cooped up all day in workshops or factories. The finest and most frequented of these squares is, perhaps, that in front of the Conservatoire des Arts et Métiers, and opening on the Boulevard de Sébastopol. It contains avenues, parterres, and a couple of handsome fountains, with bronze figures representing Art, Commerce, Manufactures, and Agriculture. Among the other squares may also be noticed those of St-Jacques de la Boucherie, of the Place Louvois, of the Château d'Eau, and of the Innocents, near the Halles Centrales. Other gardens of a similar kind are in contemplation in the Batignolles, Faubourg Montmartre, and elsewhere.



## PASSY, AUTEUIL, AND THE PERMANENT UNIVERSAL EXHIBITION.

The establishment of the new Permanent Universal Exhibition at Auteuil will, no doubt, render that agreeable quarter a place of considerable resort. It may be reached either by railway (Rue St-Lazare) or by omnibus. Information on this point will be found under the head of 'Conveyances to the Suburbs and Environs.'

### PASSY.

The omnibus traverses Passy on the way to Auteuil. Passy occupies a very agreeable situation on a high ground overlooking the Seine, and is surrounded by handsome villas. The mineral waters of Passy were once in high repute, and combined, with the rural aspect and healthy air of the place, to attract a large body of summer visitors. There are still five mineral wells in operation; but Passy has long ceased to be a fashionable watering-place. The Abbé Prévost, Rousseau, André Chénier, and Franklin once resided here; so did Béranger in more recent days; and so do now Rossini, the musical composer, Lamartine, Jules Janin, and other literary and artistic celebrities.

### AUTEUIL

Has now more resemblance to a little country-town than Passy. With the exception of one or two regular streets, it is composed of chalets, villas, and summer residences of all kinds, standing in the midst of gardens and orchards. At No. 18 Rue Boileau is the house of Boileau's gardener, Antoine Régnier, whom he has celebrated in his writings. The house of the poet, which adjoined, has disappeared. In front of the pavilion, built by order of the Duc de Choiseuil-Praslin, appears the inscription: '*Ici fut la maison de Molière*' ('Here stood the house of Molière'). Racine lodged in the Rue Molière at the time when he wrote his comedy of *Les Plaideurs* (The Pleadings), and the same house has

since been the residence of Madame Récamier, and Franklin. Near the villa which was once the seat of the Dukes of Montmorency is the habitation where Madame Helvetius, widow of the author of *L'Esprit*, passed her latter years, receiving the visits of a circle of distinguished men, including Turgot, Franklin, and Napoleon.

### THE PERMANENT UNIVERSAL EXHIBITION.

The Universal Exhibitions held in London, Paris, and elsewhere of late years, have largely contributed towards the development of national industry and international trade. The central position of Paris, and the vast number of visitors thronging to that city every year, have suggested the creation there of a Permanent Exhibition, where specimens of the products and manufactures of all countries can be collected together in a spacious building. The project, which has been undertaken by a public company, has received the warm approval of the emperor, and the Ministers of Finance and Commerce have, by special licence, authorised the admission to the building, as long as it shall be open, of all foreign products and manufactures, free of duty, with the liberty of re-exportation without payment of any duties, or of sale on the spot on paying the new international tariff dues.

The Exhibition building, the estimated cost of which is £600,000, is now being erected, and will, it is expected, be opened in October 1863. It is situated at Auteuil, on an irregularly-shaped piece of ground, between the road to St-Cloud, the railway, and the ramparts, which was occupied down to the days of Louis XIV. by a royal hunting-lodge, and subsequently by the magnificent conservatories of Richelieu. More recently, the estate belonged to Madame Elizabeth, and in our own day to Duke Pasquier and M. Guizot. The following is a description of the Palace of the Exhibition as it will be when finished.

The building consists of an open nave, running north and south, presenting a clear and uninterrupted space of 1100 feet long, 130 feet wide, and 110 feet to the crown of the semicircular roof, which

springs at a height of 35 feet from the floor-line. This nave is intersected by a transept of equal width and height, 525 feet in length, above which a dome rises to a total height of 345 feet; the domes of the London International Exhibition building being only 250 feet in height. On each side of the nave there are aisles 100 feet in width; and again, on the west side, two supplementary aisles of equal width, but of varied length, planned in accordance with the site. Over all these aisles, at a height of 25 feet from the ground, are the galleries. The total length of the building externally is 1315 feet. At the south end, quite detached, and yet connected with the main building by corridors, is a polygonal saloon (*Salle des Fêtes*), 235 feet in diameter, and 115 feet in height. With its gallery all round, it is calculated to hold 10,000 persons. A machinery annexe, 600 feet long and 100 feet wide, occupies the north-east corner of the ground; and, near the music-saloon, two buildings, of iron and glass, serve as hot-houses and winter-gardens. The chief entrance, facing the new boulevard, is richly adorned with sculpture, and surmounted with groups of figures on pedestals, the central one being 16 feet high. Across the great arch, 53 feet wide and 68 high, runs a screen of iron, recessed 26 feet from the front, the lower part of which is filled in with a *grille* of metal-work, and the upper part with stained glass. The gates of egress are of bronze, with panels of majolica in gold and colours. The main building is composed of glass and iron, resting on a basement of white stone. The architect is M. Liandier; the contractor, Mr Edwards; and the iron castings are by Messrs T. Edington and Sons of Glasgow. A beautiful lithographic view of the building is published by M. Gosselin, 71 Rue St-Jacques.

The general character of the Exhibition is sufficiently indicated in the motto, prefixed to the prospectus: 'Approach all you who think that the progress of the agriculture, the industry, and the commerce of a nation contributes to its general welfare; and that the more reciprocal intercourse is multiplied, the more national prejudices will be effaced.' On every side will be arranged specimens of the arts and industries of the world. Side by side may be compared, for instance, the damasks and



brocades of Lyons with those of Spitalfields and Manchester; the rival chintzes of Mulhouse, Lancashire, and Cumberland; the laces of Chantilly and Valenciennes, Nottingham and Limerick; the *chefs-d'œuvre* of Gobelins and Aubusson, with the cheaper and more popular carpetings of Kidderminster and Brussels. In metal-work, porcelain, jewellery—in all those arts which minister to luxury as well as in those which supply the wants of life, the opportunity for a similar comparison will be afforded. Nor will raw materials be omitted. Side by side will be found the iron ores of Britain, France, Belgium, and Norway; the coals of various countries; the cottons of Algeria, Australia, and Hindustan; and so on. Machinery will also form an important and interesting feature in the Exhibition. Up to the time we write, England has engaged 25,000 square mètres of space.

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### CEMETERIES; CATACOMBS; THE MORGUE.

The deaths\* in Paris amount to from 80 to 90 a day, of which, about two-thirds are children under seven years of age. The cemeteries would be insufficient to receive so many bodies, were it not that considerably more than a half of them are thrown into the common grave (*fosse commune*). All burials in Paris are conducted by a public company—*Entreprise des Pompes Funèbres*—which has a monopoly of the business. The tariff and arrangements are fixed by the police. There are nine different styles of burial, varying in cost from 19 francs to 7184 francs. The company is bound to bury the poor for nothing, receiving, however, a subvention from the municipality in return for this service. In the stables of the company there are 170 horses, nearly all black, and 180 hearses of different kinds. In the central dépôt 3000 coffins are kept in stock.

\* The mortality of Paris is reckoned 24·75, while that of London is 24·5.

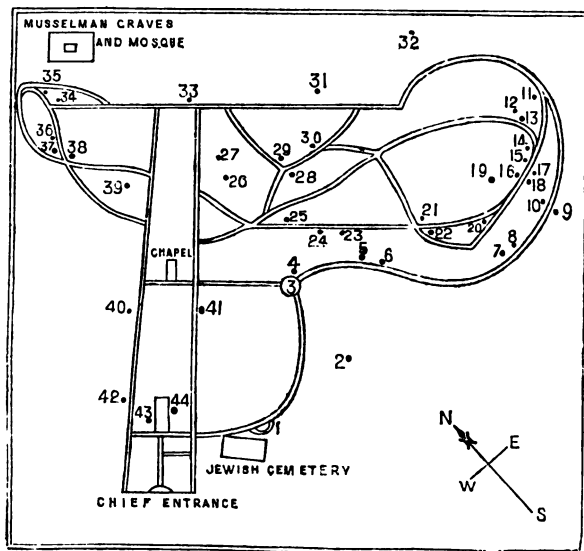


## THE CEMETERIES

Belong to the city, which shares the fees with the poor. The chief one is that of *Père-la-Chaise* (named after the superior of the College of Jesuits, who owned the ground at one time), situated beyond the Boulevard de la Bastille. It extends over more than 200 acres, and nearly £5,000,000 has been expended on it. Since the first funeral, on the 1st of May 1804, more than 200,000 persons have been interred here. It contains about 15,000 tombs, of which nearly 3000 have monuments, many being of a magnificent character. Taking the first broad walk, on the right, as you enter, and then turning off just beyond the door of the Jewish burying-ground, into a narrower path, also on the right, the visitor will reach the tomb of Abélard and Héloïse.\* Returning to the main walk, he will then see before him the statue of Casimir Périer (prime-minister in 1832), and further east, towering over intermediate rows of tombstones, the stately mausoleum of the Countess Demidoff. Following the walk, the tomb of Lavalette will be observed on the right. Then turning to the left, opposite the grave of Fitzherbert, a path leads to a delta, at the angle of which, unmarked by a stone, is the grave of Ney. Off the walk is a large monument, which commemorates two notable men—Béranger, the Burns of France, and Manuel, one of the patriot statesmen of 1830. A little path on the right, opposite the tomb of Benjamin Constant, conducts straight to the tomb which covers the remains of Molière and Lafontaine, transferred thither in 1804. The accompanying plan will, however, direct the visitor to the points of interest better than any description. It may be as well to say that only the main paths are marked. The following names correspond to the figures on the plan: 1. Abélard and Héloïse; 2. Lauriston; 3. Casimir Périer; 4. Fourier, the Socialist; 5. Lafitte, the banker; 6. Thiers (family of the historian); 7. St Cyr; 8. Macdonald; 9. Lavalette; 10. Dupuytren; 11. Suchet; 12. Sicard; 13.

\* Abélard died in 1142, and Héloïse in 1164.

Cambacères ; 14. Masséna ; 15. Davoust ; 16. Beaumarchais ; 17. Winsor, who introduced gas-lighting into London and Paris ; 18. Larrey ; 19. Manuel and Béranger ; 20. Ney ; 21. Foy ; 22. Benjamin Constant ; 23. Geoffroy St-Hilaire ; 24. Demidoff ; 25. Racine ; 26. Junot ; 27. Genlis ; 28. Gay Lussac ; 29. Laplace ; 30. Molière and Lafontaine ; 31. Sidney Smith ; 32. Volney ;



GROUND-PLAN OF PÈRE-LA-CHAISSE.

33. Aguado ; 34. Earl of Stair ; 35. Lalande ; 36. Souvestre ; 37. Balzac ; 38. Delavigne ; 39. Judith Frère, the reputed original of Béranger's Lisette ; 40. David ; 41. Talma ; 42. Alfred de Musset ; 43. Visconti ; 44. Arago. Guides may be hired to conduct the visitor over the cemetery, but he had much better dispense with their services.

The cemetery of *Mont-Parnasse* is on the boulevard of the same name. It is a level area of 38 acres, planted with avenues of elms, and contains no monument of interest, except that of Dumont d'Urville, the French navigator, who, after exploring in safety many distant and dangerous seas, was killed with his wife and son, and 200 other passengers, on the Versailles Railway. The *Montmartre* cemetery is about 31 acres in extent. Part of it is an old quarry, and has a picturesque aspect. The Duchess d'Abrantès, wife of Junot, Vestris the dancer, known as the 'Divine,' Pigalle the sculptor, Henri Heine, the German poet, Manin, and General Cavaignac, are buried here. The heart of Marshal Lannes has also found a grave and a monument in this cemetery, the rest of his remains being in the Pantheon. A huge pyramid of earth, 30 feet high, strewn with *immortelles*, covers the common graves.

In addition to the 3 great cemeteries, there are 12 minor ones, of which, however, only 8 are allowed to be open. In the cemetery of Picpus, near the Place du Trône, Lafayette is buried, together with the Count Beauharnais, and 1300 other victims of the Reign of Terror, who were executed at the Barrière du Trône. Mirabeau is interred in the cemetery of Clamart; and the Dauphin, son of Louis XVI., in the cemetery of Ste-Marguerite, near the church of the same name.

### CATACOMBS.

The catacombs of Paris, like those of Rome, were originally quarries. A considerable portion of the city is built of the stone dug up from beneath it.\* The extent of the excavations is said to be equal to a tenth of the whole superficies of Paris, and the quantity of material thus obtained, 11,000,000 cubic mètres.

\* The old quarries in the neighbourhood of Paris are now considerably reduced, and architects find it necessary to seek for materials in Burgundy, in the department of the Oise, and in Alsace, suited to such constructions as the new additions to the palace of the Tuileries and the Grand Opera.

The quarries were appropriated in 1784 to the reception of the bones of the dead from the cemetery of the Innocents, and other burial-grounds. According to the official report issued in 1857, the remains of 3,000,000 persons have been deposited here ; but it is supposed that that estimate is decidedly under the mark. The skulls and bones are built into the walls of the subterranean passages, with inscriptions stating the quarter whence they were removed. About seventy different staircases lead down into the Catacombs, but the chief entrance is in the Rue d'Enfer (this name is a corruption of Rue Inférieure). This underground grave-yard extends under the chief streets of the Faubourgs St-Germain, St-Jacques, and St-Marcel, and also under a number of important buildings, such as the Pantheon, Luxembourg, and Observatory. In consequence of several accidents having occurred, individual visits to the Catacombs are no longer permitted, but three or four times a year a party is allowed to descend under the charge of the engineers.

## THE MORGUE.

The Morgue\* is a receptacle for the corpses of unknown persons who have been drowned or have met with a violent death. The bodies are laid out naked, with a partial covering, on an inclined slab, the clothes of the deceased being hung up over them. If a body is not claimed within three days, it is buried at the public expense. The average number of bodies annually exposed is over 300. This establishment, which offers a far from pleasing sight, is open daily from morning to night. At present, the Morgue is situated on the Quai Marché Neuf, but it is shortly to be removed to the east end of La Cité, behind Notre-Dame, and close to the bridge of St-Michel, connecting the two islands.

\* Morgue is an old French word signifying 'visage,' and it is supposed that the name was given to this place, from the visages of the drowned being exposed for recognition.



WATER SUPPLY, ARTESIAN WELLS; THE  
GREAT SEWERS.

## THE WATER SUPPLY

Of Paris is derived from the Canal de l'Oureq, and the Aqueduct of Arcueil, by gravitation; from the Seine by steam-pumps; from the artesian wells of Grenelle and Passy; and from some minor sources to the north of the city. The present daily supply is estimated at about 37,000,000 gallons. Only a quarter of this amount is, however, used for domestic purposes, and scarcely a third of the houses receive the water directly. The greater part of the supply is devoted to the fountains, and to trade, and public purposes. There are no fewer than 50 public and 30 monumental fountains in Paris. The water-carriers may still be seen plying their trade, but it is decidedly on the wane, as arrangements are now being made for conveying water into all dwelling-houses. These men, who are, with scarcely an exception, natives of Auvergne, are a very peculiar class. They receive a sou per bucket on its delivery on any story. The great bulk of the Paris water is brought by the *Canal de l'Oureq*, which, commencing at Mareuil, department of the Oise, terminates in the basin of la Villette, and is over 40 miles in length. When this canal was covered over in order to make way for new streets, a subterranean aqueduct, in some places 42 feet below the level of the street, was constructed to carry off the waters of the river Oureq. The Romans erected an aqueduct to bring the *water of Arcueil* to Paris, some relics of which are still extant. The present aqueduct dates from 1624. It delivers its water into a reservoir near the Observatory. The *well of Grenelle* is on the Artesian system, and derives its supply of water from the green sands beneath Paris, at a depth of nearly 600 yards. An elegant cast-iron tower, 131 feet high, encloses the tube. The success of this experiment, which has been under trial

since 1841, has led to the sinking of another artesian well at Passy, which was opened in 1861, and is carried 130 feet deeper than that at Grenelle. The boring occupied more than five years; and cost, together with the other works, £40,000. The well produces about 3,500,000 gallons in the 24 hours. It is situated at the angle formed by the Avenue de St-Cloud, and the Rue du Petit-Parc. A vast system of subterranean conduits and reservoirs, distributes the water supply derived from the sources above mentioned throughout Paris.

### THE GREAT SEWERS.

The drainage of Paris is being effected on a magnificent scale. Three years, and two millions of money, have already been spent on the work, and there are now 100 miles of sewers completed, 170 planned and under construction, and 48 more in contemplation. There are 6 main galleries called collectors, 3 on each side of the river, and 15 secondary ones opening into the former, and fed by a vast number of subordinate sewers, intersecting the city in every direction. Some of these galleries contain water-pipes as well as drains. To cleanse the latter, two or three men push forward a small cart running on iron rails, and furnished with a drop-plank, which, when lowered, fits exactly into the drain, and drives the mud before it as the cart advances. The drainage of the south side is carried under the Seine by an enormous syphon to join that of the north side, in a great collector under the Place de la Concorde, which then carries off the united refuse to Asnières. The general collector is the most stupendous work of the kind in existence, being 16½ feet in height by 18 in breadth, and more than 3 miles in length. It is so large that a good-sized boat, used for the purpose of cleansing, and provided like the cart with a drop-plank, can float upon its waters. Air-traps at intervals secure complete ventilation, and the gallery is lighted with oil lamps. These works far surpass the subterranean wonders of ancient Rome.

## RAILWAYS; OMNIBUSES; CABS.

## RAILWAYS.

There are eight railways terminating in Paris. At the northern extremity of the Boulevard de Strasbourg, which is a continuation of the right branch of the Boulevard de Sébastopol, is situated the elegant terminus of the *Chemin de Fer de l'Est* (east), surmounted by an allegorical figure of the city of Strasbourg. The main lines of the railway run to Mulhouse, Strasbourg, Bale, &c. The Paris and Mulhouse Railway has offices on the left, behind the station, the main building. The *Chemin de Fer de Vincennes*, the station of which is in the Place de la Bastille, also belongs to the Compagnie de l'Est. The present terminus of the *Chemin de Fer du Nord* (north) in the Place Roubaix is being replaced by a new edifice of a highly ornamental and imposing character. The façade will be enriched with a profusion of statuary. Trains run from this terminus to Liège, Brussels, Boulogne, Calais, Dunkirk, &c. The *Chemin de Fer de l'Ouest* (west) have a couple of stations, one on the north (Rue St-Lazare), and the other on the south (Boulevard Mont-Parnasse) side of the city. The country served by these lines includes Versailles, St-Germain, Dieppe, le Havre, and various other points in Normandy and Brittany. The terminus of the *Chemins de Fer de Lyon et de la Méditerranée* in the Boulevard Mazas, is plain but commodious. The title sufficiently indicates the routes followed by this system. The *Chemin de Fer d'Orléans* start from a station on the Boulevard de l'Hôpital, near the Salpêtrière. They proceed to Orleans, Bordeaux, &c., and communicate, by means of the system of the Midi, with Bayonne, Toulouse, and Bagnères-de-Bigorre. The *Chemins de Fer de Seaux et d'Orsay* have been acquired by the Orleans Company, which has made the station on the Barrière d'Enfer the head of the direct line to Tours by Vendôme. The *Chemin de Fer de Ceinture* is a new railway encircling Paris, and connecting the other lines with each other. Travellers by

railway should observe that they are expected to be at the station from which they are to start at least a quarter of an hour before the time of departure ; and must remain in the waiting-rooms until the doors leading to the railway platform are opened. Return and excursion tickets are issued during the summer months by most of the railway companies at reduced prices. Thirty kilogrammes (67 lbs.) of luggage are allowed without charge to each passenger. The visitor who has occasion to travel by railway will do well either to consult the *Indicateur des Chemins de Fer*, which is to be purchased of any bookseller or news-agent, or to enquire at the railway station as to the particulars of the train he intends to use. No reliance can be placed on English tables of foreign railways, as they are often several months old.

## OMNIBUSES.

The omnibus system of Paris is in the hands of a single company, which maintains 560 omnibuses, and 6900 horses. About 76,300,000 passengers are annually conveyed from point to point by these omnibuses, and the receipts of the company amount to nearly £500,000. Each omnibus contains 14 inside and 10 outside places ; the charge for the former is 30 centimes, and for the latter 15 centimes. Each omnibus at certain points crosses the routes of other omnibuses, and any passenger can by means of a *billet de correspondance* exchange from one to another. The inside passengers are entitled to these billets without extra charge ; outside passengers must pay 15 centimes additional for them. The passenger must ask for a billet if he requires one on taking his seat (*Donnez-moi un billet de Correspondance, s'il vous plait*). As soon as the omnibus is full, the conductor exhibits a placard bearing the word 'complet.' When waiting for an omnibus at any of the stations, it is as well to ask for a check, as when there are only one or two vacant seats, passengers have the preference in the order of their arrival at the station. The agent calls out the numbers, and the holders answer to them. The service of the General Omnibus Company comprises thirty-



one different routes, designated by letters of the alphabet, which are inscribed on the omnibus according to its route. The following is a list of these lines, with their letters :

	Colour.
A.....Auteuil—Palais-Royal.....	<i>yellow.</i>
AB.....Passy—Bourse.....	<i>green.</i>
AC.....Petite Villette—Cours-la-Reine.....	"
AD.....Château d'Eau—Pont de l'Alma.....	"
AE.....Vincennes—Arts et Métiers.....	"
AF.....Panthéon—Boulevard Malesherbes.....	"
AG.....Montrouge—Chemin de l'Est.....	<i>dark brown.</i>
B.....Chaillot—Saint-Laurent.....	<i>yellow.</i>
C.....Courbevoie—Louvre.....	"
D.....Ternes—Boulevard des Filles-du-Calvaire.....	"
E.....Bastille—Madeleine.....	"
F.....Bastille—Monceaux.....	<i>dark brown.</i>
G.....Batignolles—Jardin des Plantes.....	<i>chocolate.</i>
H.....Clichy—Odéon.....	<i>yellow.</i>
I.....Montmartre—Place Maubert.....	<i>green.</i>
J.....Barrière Pigalle—Rue de la Glacière.....	<i>yellow.</i>
K.....La Chapelle—Collège de France.....	"
L.....La Villette—Saint-Sulpice.....	"
M.....Belleville—Ternes.....	"
N.....Belleville—Place des Victoires.....	<i>green.</i>
O.....Ménilmontant—Chaussée du Maine.....	"
P.....Charonne—Barrière Fontainebleau.....	<i>yellow.</i>
Q.....Trône—Palais-Royal.....	"
R.....Charenton—Faubourg St-Honoré.....	<i>green.</i>
S.....Bercy—Louvre.....	<i>yellow.</i>
T.....Gare d'Ivry—Place Cadet.....	"
U.....Maison Blanche—Porte St-Eustache.....	"
V.....Barrière du Maine—Chemin du Nord.....	<i>chocolate.</i>
X.....Vaugirard—Place du Hâvre.....	<i>yellow.</i>
Y.....Grenelle—Porte Saint-Martin.....	<i>chocolate.</i>
Z.....Grenelle—Bastille.....	"

A useful little pamphlet, entitled *La Clef des Omnibus*, and giving full particulars as to the routes and correspondence of the various 'busses, may be obtained at any of the omnibus stations, the officers of which are, moreover, very obliging in giving information to strangers. In addition to the general service,

special omnibuses attend the railway stations on the arrival and departure of trains. There is also a *Chemin de Fer Américain* (American railway), with a tramway laid down to Passy, Auteuil, Bois de Boulogne, Versailles, &c., upon which large commodious omnibuses run. The station is in the Place de la Concorde. The fares are—Passy, inside 15 cents, outside 10 cents; Auteuil, 30 cents and 20 cents; Sèvres or St-Cloud, 45 cents and 30 cents; Versailles, 1 franc. The fares are somewhat higher on Sunday and holidays.

## CABS.

The cabs or *fiacres* (as so called in consequence of the man who introduced them into Paris (1650) having lodged at the sign of the Image St-Fiacre), number altogether about 20,000, of which over 2000 are daily in use, distributed over between 70 and 80 different stands. The vehicles are decidedly superior to those of London. The cabmen are usually an honest and civil body of men. They have to furnish certificates of character, and pass an examination in the geography of the streets, before they receive a licence from the police. They usually wear a kind of livery, consisting of blue frock-coat and trousers, scarlet waistcoat, and black glazed hat. They are bound to give to any passenger, who asks for it, a card, with their number and the scale of fares. It is customary to give them a *pour-boire* (drink-money), of two or four sous for the course, or four or six for the hour, in addition to their regular fare. There is an inspector at every stand to receive complaints and adjust disputes. The *fiacres* are divided into two classes—*voitures de place*, and *voitures de remise*. The *voitures de place* belong to a company, and are to be found on the public stands. They exhibit their numbers in gold figures. The *voitures de remise* are cabs of a higher grade, and go at a greater rate of speed, so that it is advisable to hire one of them if the traveller is in a hurry. Their numbers are painted in red figures, which distinguishes them from *fiacres*. The *fiacres* have besides figures

on their lamps at night. They are not stationed on the ordinary public stands, but under open sheds or *remises*. The tariffs of the two classes of vehicles are as follows :

## VOITURES DE PLACE.

FROM 6 A.M. TO 12.30 AT NIGHT.

	Course under 15 minutes.	Course over 15 minutes.	per Hour.
Coach with 2 seats, .	1 fr. 0 c.	1 fr. 40 c.	1 fr. 90 c.
" " 4 or 5 seats,	1 fr. 10 c.	1 fr. 50 c.	2 fr. 0 c.

FROM 12.30 A.M. TO 6 A.M.

	Course.	Hour.
Coach with 2 seats, .	2 fr. 0 c.	2 fr. 50 c.
" " 4 or 5 seats,	2 fr. 25 c.	2 fr. 50 c.

BEYOND THE FORTIFICATIONS.

Coach with 2 seats, .	2 fr. 50 c. per hour.
" " 4 or 5 seats, .	2 fr. 50 c. " "

If the fiacre is taken out of Paris, an indemnity of 1 franc is allowed for returning.\*

Packages are charged for at the rate of 25 centimes each, 50 centimes for two, 75 centimes for three and upwards.

## VOITURES DE REMISE.

FROM 6 A.M. TO 12.30 AT NIGHT.			FROM 12.30 A.M. TO 6 A.M.	
Course under 15 minutes.	Course over 15 minutes.	Hour.	Course.	Hour.
1 fr. 50 c.	2 fr. 0 c.	2 fr. 25 c.	2 fr. 50 c.	3 fr. 0 c.

Beyond the fortifications the charge is 3 francs an hour, with an indemnity of 1 franc if the carriage has to return to the city. The charge for luggage is the same as in the case of the other voitures.

\* An exception is made in favour of the Bois de Boulogne, the indemnity for returning from which is only 50 centimes.

In hiring a fiacre, it is necessary to state at the outset whether you wish to travel by the course or by the hour. If a fiacre, having been taken for a course, has to halt for more than ten minutes, the driver is entitled to charge by the hour. A passenger can always during the drive desire to be taken by the hour, instead of by the course, although he may have previously engaged for the course. No driver is bound to go beyond the fortifications, except to the Bois de Boulogne, unless he is paid by the hour. In hiring by the hour, the driver is entitled to full payment for the first hour, whether he has been engaged all the time or not, but the succeeding time occupied in the journey may be calculated by quarters of an hour and paid for accordingly.

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BOIS DE BOULOGNE; VINCENNES;  
ST-DENIS; &c.

BOIS DE BOULOGNE (*Wood of Boulogne*).

Although the wood is, strictly speaking, beyond the precincts of Paris, it forms part of one magnificent promenade with the Champs-Élysées. It is only about a quarter of an hour's walk from the triumphal arch to the gates of the Bois. Three fine avenues lead thither, of which the one named after the empress is the most attractive. It is the favourite riding-ground of the Parisian fashionable world, and runs between handsome gardens and villas. The Bois may also be reached by the horse-railway from the Place de la Concorde, by the Western Railway in the Rue St-Lazare, and by the omnibuses to Auteuil, Courbevoie, Neuilly, &c. Once a vast and dense forest, the Bois de Boulogne, as late as the end of the last century, was a well-stocked game-preserve, in which the kings of France were in the habit of hunting. The plantations suffered from the Revolution and otherwise; but the first Napoleon repaired much of the damage, and the present emperor has most tastefully improved the park.



and had it laid out with spacious shady avenues, winding walks, and artificial lakes, rendering the whole a scene of exceeding beauty and attraction. The larger of the two lakes contains two islands. Boats ply on these lakes and transport the visitor from one side to the other, or to the Swiss chalet on one of the islands. The margin of the lakes offers an agreeable prospect, and being amply furnished with seats, is much frequented. At the southern end of one of the lakes is a mound called the *Butte Mortemart*, which is worth ascending for the view it affords of the Bois, and the adjacent heights of Issy, Meudon, St-Cloud, Sur-esnes, and the Mont-Valérien. In the extreme west of the Bois, is an artificial grotto and grand cascade. Just beyond this is the race-course of Longchamp, at one end of which may be seen the old ivy-mantled wind-mill—a fragment of the abbey. During the Wednesday, Thursday, and Friday, of Passion-Week, what is called the *Promenade de Longchamp*, takes place in the Champs-Élysées and Bois de Boulogne, when there is usually a great concourse of the fashionable world. The custom arose from the fact that a famous singer, Mlle. le Maure, having, in 1727, taken the veil in the Abbey of Longchamp, a crowd of those who had admired her on the stage flocked to hear her sing in the chapel. Thus the music at Longchamp, during Passion-Week, became one of the popular entertainments of the capital. Although the chapel was afterwards closed to the public, the habit of making a promenade thither at that period of the year has been kept up to the present day. The Marquis of Hertford's villa, Bagatelle, is within the Bois, near Longchamp. The visitor who proceeds to the Bois by the Avenue de l'Impératrice should follow the broad pathway in front of him, and enter by the Porte Dauphine, in order to reach the lakes. If the visitor enters by the Porte de la Muette, he will also keep straight in front; but if by the Porte d'Auteuil, he must bear to the right until he comes to the Porte de Passy, and then to the left. The grand cascade is due west of the lakes. The garden of the *Acclimatization Society* is on the north side of the Bois. The little town of *Boulogne*, which gives its name to the Bois (the original title

of which was Rouvray), lies to the south, and itself derives its name from the church erected here to the patron saint of Boulogne-sur-Mer, in order to enable feeble, indolent, or busy pilgrims to pay their vows without going all the way to the original shrine. The town is inhabited chiefly by washerwomen.

### THE WOOD AND CHÂTEAU DE VINCENNES.

Of late years, considerable encroachments have been made on the *Bois de Vincennes* for military purposes. A vast tract has been cleared in its centre, as an exercise-ground for the troops, and as butts for rifle and artillery practice.\* The *Bois* has thus been cut into two parts, which have, of late years, been embellished with artificial sheets of water, rivulets, and agreeable walks. The plantations being of ancient date, present the appearance of a forest in a much more marked degree than the Bois de Boulogne. The *Lac de Gravelle*, the largest of the three, is in the western part of the Bois; the *Lac des Minimes*, in the east, not far from the new fort; and the *Lac de St-Mandé*, in the north-west, near the Military Hospital. In the south-east corner of the park is a *model farm* belonging to the emperor; and not far from it is a pyramid, which is said to mark the spot where St-Louis used to administer justice sitting under an oak. In the south-west corner is the *Asile Impérial*, and near it, but outside the Bois, the *Maison Impériale de Santé*. The *Château* is, however, the main object of interest at Vincennes. The old fortress dates from the middle of the 14th century. It is rectangular in form. The nine towers which surrounded it have been cut down to the level of the walls. The entrance-tower, *tour principale*, 115 feet high, and the massive *donjon*, 170 feet high, with walls 17 feet thick, still remain. The latter was originally a royal residence, and the first story was then appropriated to the king, and the second to the queen and

\* The rifle-corps in the French army are called after this establishment—*Chasseurs de Vincennes*.

children. Henry V. and VI. of England both dwelt here for a time. Afterwards it was used as a prison. The torture-chamber (*chambre de la question*), is on the ground-floor. Among the celebrated men confined in the donjon may be named—Henry IV., Prince of Condé, Cardinal de Retz, Mirabeau, Duc d'Enghien, the ministers of Charles X., and the Deputies of 1848. From the roof of the donjon, a magnificent view may be obtained. The *chapel* was begun by Charles V., and completed by Henry II. It is a good specimen of the pointed style, and contains some fine old stained glass. In one of the windows, representing the 'Last Judgment,' is a curious portrait of 'Diana of Poitiers' (mistress of Henry II.) with blue ribbons in her hair. There is a monument here to the Duc d'Enghien, who, in 1804, after a mock trial, was taken out into the moat, in the dead of night, and shot by order of Napoleon I. The two large piles of building, one on each side of the court, called *Pavillons du Roi* and *de la Reine*, were built in the beginning of the 17th century for the accommodation of the royal family; and were for a time inhabited by Louis XIV., before Versailles was finished. The former is now used as a barrack, and the other as a church. The *Salle d'Armes* (armoury) contains a large collection of all sorts of weapons. The extensive barracks, known as the *new fort*, were built in 1848—52. An immense quantity of military stores, and a large park of artillery, are kept at Vincennes. The château is open on Saturday, 12 to 4, to persons provided with orders, for which application must be made to *M. le Directeur de l'Artillerie, au Ministère de la Guerre, Rue St-Dominique, St-Germain*. The adjoining village is mean and uninteresting. *Montreuil-sous-Bois*, another village in this neighbourhood, is famous for its peach-gardens, which are worth £560 per acre.

## ST-DENIS.

In the little town of St-Denis, 6 miles north of Paris, the only object of interest is the cathedral, which is well worth a visit, being one of the finest architectural monuments of



France. This superb edifice has been for some years past the subject of extensive restorations, which were rendered necessary in consequence of the insecure character of one of the towers, and of some parts of the foundations. As these works are not yet completed, and as they involve considerable alterations in the arrangement of the monuments, &c., a detailed notice of the cathedral cannot be given. It will be sufficient to say that a portion of the present building dates from the middle of the 12th century, but that the bulk of it was built in 1250—80. The sovereigns of France were interred here up to the time of the revolution, when their remains were disinterred and thrown into a large ditch, opposite the north entrance. The cathedral was pillaged at the same time, and many of its precious relics were carried away. In the nave the most interesting monuments are those of King Dagobert, Louis XII., and Anne of Brittany (l.), Henry II. and Catherine de Médicis (l.), Francis I. and Claude of France (r.). In the choir are the *Chapelle des Connétables*, with the tombs of celebrated constables of France, and other chapels containing interesting sculptures. The crypt with the royal tombs is not visible during the alterations. For a small fee the *Suisse* (beadle) shews the curiosities of the cathedral to visitors, who can only enter the choir in his company.

## ST-CLOUD.

This name is a corruption of St-Clodoald, a son of Clodomir, who, knowing that his uncle Clotaire designed to murder him, as he had done his brothers, fled hither and established himself as a hermit. In 1660, Louis XIV. bought the château of Hervary, the controller of finances, which stood here, enlarged and embellished it, and assigned it to the Duc d'Orléans. It was a favourite residence of Napoleon I., and is also frequently visited by the present emperor. Queen Victoria resided here in 1855. The palace is pleasantly situated on the slope of a hill, five miles from Paris. The principal front is approached by two courts, before the first of which is a fine



terrace. Among the chief apartments may be mentioned the galleries of Diana and Apollo, the chambers of Mars, Louis XVI, and the Princes; and the grand saloon, adorned with sumptuous fittings and paintings by Rubens, Lesueur, Mignard, &c.; and sculptures by Coustou and Coysevox. The chief charm of St-Cloud, however, consists in its *Park*, which was laid out by the celebrated Lenôtre, and affords agreeable views on all sides. The *fountains* of St-Cloud vie with those of Versailles in everything except extent. The *grande cascade* is divided into two parts, separated by a narrow walk, and consists of a numerous series of terraces, down which the water flows into a circular basin. The *Jet Géant* is in an alley to the left of the grand cascade, and throws up a column of water to a height of 140 feet. The fountains usually play every fourth Sunday during the summer months. In another part of the park is a lofty tower, called *Lanterne de Démosthène*, which affords a fine prospect. In addition to the public park which has just been noticed, there is a private park, stocked with Scotch deer, admission to which can be obtained only by tickets, which are also required to visit the palace. For these application must be made to the *Adjudant-général du Palais des Tuileries*. There is a grand fête at St-Cloud in the beginning of September.

#### SÈVRES.

There is nothing to see at Sèvres except the manufactory of porcelain, which is noticed under the head of Imperial Factories.

#### ENGHIEN-LES-BAINS,

Six miles from Paris, situated by the side of the lake of St-Gratien, in the vale of Montmorency, is much frequented on account of its baths, which are said to be good for cutaneous and rheumatic disorders. In the summer months there are numerous balls and fêtes. On a neighbouring hill is the pleasant little town of *Montmorency*. The house called the *Hermitage* was at one time the residence of Rousseau.

## MEUDON.

The *château* of Meudon, five miles from Paris, is the summer residence of Prince Napoleon. Occupying an elevated situation, it commands an admirable view of the capital and the windings of the Seine. The *gardens* are artistically laid out, and the large and picturesque wood is a favourite resort of picnic-parties.

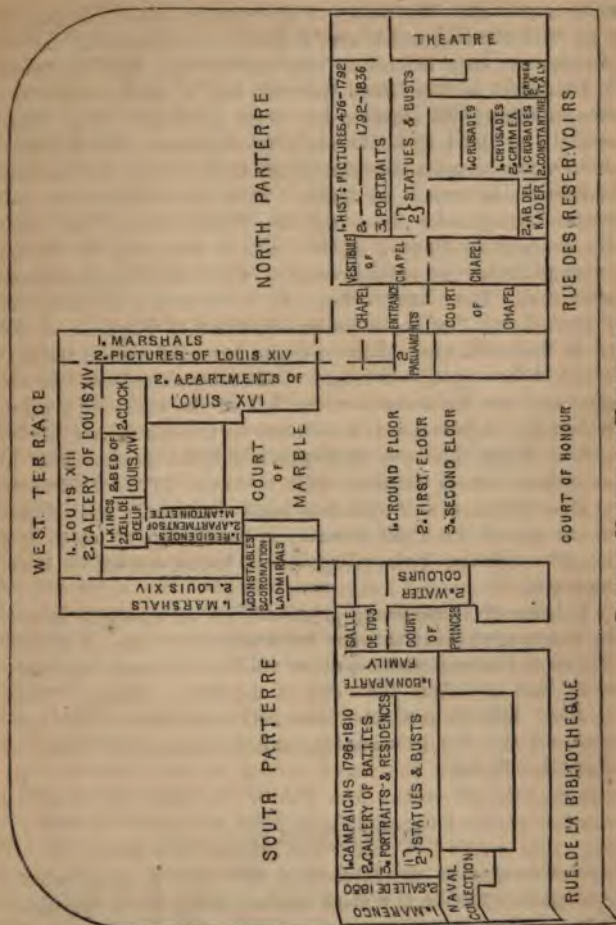
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DAY-EXCURSIONS: VERSAILLES,  
FONTAINEBLEAU, &c.

## VERSAILLES (PALACE OF)

Must be considered one of the sights of Paris, since the railway has brought it within such a short journey. Louis XIII. converted an old hunting-lodge on this spot into a *château*, which Louis XIV. made the nucleus of a magnificent palace. From the end of the 17th century down to the beginning of the great revolution, Versailles was the seat of the court. This was one of the grievances of the Parisians against Louis XVI., whom they compelled to return to Paris, and so bitter was their hatred of the palace, that, but for the interposition of Napoleon, it would have been doomed to destruction. Louis-Philippe repaired and enlarged the palace, and made it the depository of a comprehensive historical museum. The visitor approaches the palace by the Place d'Armes and the Cour d'Honneur, the latter of which contains a large equestrian figure of Louis XIV., and statues of the celebrated men of France, including Richelieu, Bayard, Colbert, Turenne, Condé, Lannes, &c. Beyond lie the Cour Royale—one side of which was built by Louis XV., and the other by Louis XVIII.—and the Cour de Marbre, which is enclosed by the old *château* of Louis XIII., and adorned with numerous marble busts. A portion of the north wing, in the *Rue des Réservoirs*, was built by Louis-Philippe; the rest of the

edifice, with the exceptions mentioned above, belongs to the time of Louis XIV. The grand façade, on the west side facing the gardens, has a most imposing appearance. The entire length of the palace is nearly 1400 feet—the central front projecting on the west 260 feet beyond the wings. The interior is almost entirely occupied with the *historical collections*, which may be divided into five departments: 1. Pictures of Celebrated Events in French History; 2. Portraits of Illustrious Frenchmen, European Sovereigns, &c.; 3. Busts and Statues; 4. Views of Royal Residences; 5. Marine Gallery. The subjects of the historical paintings range from the Crusades to the last Italian war, and, with insignificant exceptions, relate entirely to military enterprises. The portraits and busts are also almost wholly confined to men of war. It occupies several hours to walk through the various apartments, bestowing merely a cursory inspection on their contents. As the visitor is compelled to follow a certain route in traversing the palace, and as the names of the pictures, portraits, and busts are in almost every case attached, there is no need to enter into details on those points here. The most interesting pictures are those by David, representing incidents in the career of Napoleon I.; the more recent Algerian battle-pieces, by Horace Vernet; and the Crimean and Italian scenes, by Yvon; &c. In regard to the general arrangement of the interior, we may refer to the accompanying plan. Apart from their contents, the rooms in the central front deserve particular attention. The *Grande Galerie des Glaces* (Great Gallery of Mirrors), 242 feet long, 36 wide, and 44 high, looks into the gardens. The *Chambre à Coucher* (bed-chamber) *de Louis XIV.*, and the *Œil de Bouf* (Bull's Eye, so called from the oval window) look towards the Cour de Marbre. The chapel is seen on the r. immediately on entering the Museum. The *Théâtre*, in which the memorable demonstration of the royal body-guard took place in 1789, is at the other end of the north wing, and can be seen only by application to one of the attendants, who expects a gratuity (50 centimes). The same remark applies to the *Petits Appartements Réservés of Louis XIV.*, and Louis XV., and the *Appartements de*





*Marie Antoinette.* The palace is open daily, except Monday, 11 to 5. The *Gardens*, which were laid out, at an enormous cost, by Lenôtre, are very extensive. The trees have been replanted since the days of the Grand Monarch, but in other respects the arrangement of the gardens has been preserved. The broad terraces and the long alleys are very imposing. The *fountains* are on a grander scale than almost any in the world, and are both numerous and varied in design. They are divided into two groups—the *Grandes Eaux* and the *Petites Eaux*. The latter play every other Sunday in the summer time, but the former are set going only on special occasions, which are duly announced beforehand. The *Grandes Eaux* do not all play at once, but in succession. The finest basins are those of Neptune, at the end of the north wing; Latona, at the foot of the great terrace; Apollo, at the opposite extremity of the alley; the *Dômes* on the right, and the *Colonnade* on the left of the same alley going towards the Apollo; and Enceladus, to the north-west of the *Dômes*. From the basin of Neptune a broad avenue leads to the little palace of *Trianon*, built by Louis XIV. for Madame de Maintenon, which contains some handsome apartments. Beyond this is the *Petit Trianon*, in the garden of which is a lake, with a curious Swiss village on its banks, erected by Marie Antoinette.

The town of Versailles (pop. 30,000) has an agreeable aspect. The streets are wide, clean, and lined with many elegant edifices. The *Jeu de Paume* (tennis-court), in which the National Assembly met in June 1789, is on the south of the Place d'Armes. There are many English residents, attracted, doubtless, by the salubrious air, the fine promenades, and the economy of living as compared with Paris.

#### FONTAINEBLEAU

Is an abbreviation of Fontaine belle Eau, a name which, according to tradition, the place received from the circumstance of King Robert the Pious having been miraculously provided

with a spring of cool water, when lost in the forest, where he had been hunting. The present château was built by Francis I., and was a favourite seat of the court until eclipsed by Versailles. Here two memorable documents were signed—the revocation of the Edict of Nantes by Louis XIV., and the abdication of the throne by Napoleon I. The table used by the latter may still be seen in the emperor's room. The château, which has been judiciously restored, has a picturesque appearance, and contains several series of richly-decorated apartments. It is sometimes used as a summer residence by the emperor. In his absence, admission may be obtained to the chief rooms on payment of a gratuity. The *gardens* consist of two parts—the *parterre* in the formal fashion of Lenôtre, and the *Jardin Anglais*, of a pleasingly irregular character. There is also a magnificent *vinery*, 1500 yards long. The *forest* is 40,000 acres in area, and 63 miles in circumference. The scenery is very diversified, and in parts resembles the glens of Scotland, with the exception of the streams, which are here sadly wanting. From two to three hours are required for a visit to the *Gorge de Franchard* and the *Fort de l'Empereur*, from the top of which a most extensive prospect is obtained. The latter is 25 minutes easy walking to the left of the railway station. The *Promenade du Chemin du Fer*, from Melun to the railway station, is also a delightful walk. The visitor will derive assistance in finding the best routes from the *blue arrows* on the trees. Fontainebleau is, by ordinary trains, about two hours' journey from Paris.

## COMPIÈGNE.

The *château*, which was built by Louis XV. and enlarged by Napoleon I., is a favourite hunting-seat of the emperor, who has had it fitted up in splendid style. One of the finest rooms is the *Grande Galerie des Batailles*, 100 feet long, constructed by the first Napoleon, and adorned with pictures of his chief victories. The empress's apartments are particularly

gorgeous. There is also a handsome theatre. The château is open daily (when the court is absent), 11 to 4. A gratuity is expected by the attendant, who shews the interior. The *forest* comprises nearly 30,000 acres, and is well stocked with deer. The *town*, which is very irregularly built, contains a curious *Hôtel-de-Ville*, and two interesting churches—*St-Jacques* and *St-Antoine*. Compiègne has a high reputation for fine linen, lace, and cambric. It is about two hours' journey by railway from the capital.

### CHANTILLY,

25 miles north of Paris, is remarkable for its noble *château*, which formerly belonged to the princes of Condé, and is now tenanted by Earl Cowley, the British ambassador. It stands in the centre of a lake, and is a fine specimen of the renaissance style. The *forest* is about 7500 acres in extent, and contains some picturesque sheets of water. There are races at Chantilly in May and October.

### ST-GERMAIN-EN-LAYE.

The palace of St-Germain—a gloomy, five-sided castle—was built by Francis I. James II. of England, after his ejection from the throne, held his court here until his death, and is buried in the church, where there is a monument to his memory, erected by George IV., and repaired by Queen Victoria. The charm of St-Germain lies not in its castle but in the *terrace*, more than a mile and a half long, which commands a magnificent prospect. The *forest* is extensive and picturesque. A fête is held in it on the first Sunday after 30th August.

# APPENDIX.

## Table of Sights.

Instead of distracting the reader with an itinerary for each day, which he would be certain never to follow, we give a table which shews the chief Sights open on each day of the week. By running his eye along these columns, the tourist can at once observe (by the asterisks) what places are open; and then, by referring to the map, he can easily learn in what order it will be most convenient for him to visit them.

	Sun.	Mon.	Tu.	Wed.	Th.	Frid.	Sat.
Acclimatisation Society's Garden } (1 franc),	*	*	*	*	*	*	*
Archives of the Empire (order),					*		
Artillery Museum, . . . . .					*		
Bank of France, . . . . .		*	*	*	*	*	*
Beaux-Arts, Palais des, . . . .		*	*	*	*	*	*
Bicêtre, Hospital of (fee), . . .	*				*	*	*
Blind, Asylum (order), . . . .				*			
Bourse, . . . . .		*	*	*	*	*	*
Cemeteries. See also Père-la- } Chaise, &c., . . . . .	*	*	*	*	*	*	*
Chapelle Expiatoire (fee), . . .	*	*	*	*	*	*	*
— St-Ferdinand (fee), . . . .	*	*	*	*	*	*	*
— Sainte- (order) . . . . .		*	*	*	*	*	*
Churches, . . . . .	*	*	*	*	*	*	*
Cluny, Hôtel de (passport), . . .	*			*		*	
Conservatoire des Arts et Métiers } (Sunday and Thursday free—the other days 1 franc), . . . . .	*	*	*		*		*
Corps-Législatif, Palais du (during Session by order from member— out of Session by fee to porter),		*	*	*	*	*	*



## TABLE OF SIGHTS.

	Sun.	Mon.	Tu.	Wed.	Th.	Frid.	Sat.
Deaf and Dumb Asylum (order), D'Orsay, Palais du Quai (fee), . . .	*	*	*	*	*	*	*
Exposition Internationale Permanente, . . . . . }	*	*	*	*	*	*	*
Foundling Hospital (order), . . . . .		*	*				
Gobelins (passport), . . . . .				*			*
Hôtel-de-Ville (order), . . . . .					*		*
Hôtel-Dieu, . . . . .	*				*		
Imperial Printing-office (order), . . . . .					*		
Institute (during Session, order; } out of Session, fee), . . . . . }		*	*	*	*	*	*
Invalides, Hôtel des, . . . . .		*	*	*	*	*	*
— Dôme and Napoleon's } Tomb, . . . . . }		*			*		
Jardin des Plantes, Ménagerie (fee), — Museums (with } order) . . . . . }	*	*	*	*	*	*	*
Jardin des Plantes, Museums (with- } out order) . . . . . }	*		*		*		
Library, Arsenal, . . . . .		*	*	*	*	*	*
— Imperial Reading-room, — Museum, . . . . .		*	*	*	*	*	*
— Mazarine, . . . . .		*	*	*	*	*	*
— Ste-Geneviève, . . . . .		*	*	*	*	*	*
Louvre, Museum of, . . . . .	*		*	*	*	*	*
Luxembourg, Museum of, . . . . .	*		*	*	*	*	*
— Palais du, . . . . .	*	*	*	*	*	*	*
Markets, Central, . . . . .	*	*	*	*	*	*	*
— Flower, St-Sulpice, and } — Château d'Eau, . . . . . }		*			*		
— Flower, Madeleine, . . . . .			*			*	
— Palais de Justice, . . . . .				*			*
— Horse, . . . . .				*			*
Mines, Museum of, . . . . .			*		*		*
Mint (Museum free; order for } workshops), . . . . . }			*			*	
Panthéon, Ste-Geneviève, . . . . .	*	*	*	*	*	*	*

	Sun.	Mon.	Tu.	Wed.	Th.	Frid.	Sat.
Père-la-Chaise, &c., . . . .	*	*	*	*	*	*	*
St-Cloud, Palais de, (order in em- peror's absence, . . . . }	*	*	*	*	*	*	*
Salpêtrière, Hospital of (fee), . . . . }	*				*		
Sèvres Porcelain Manufactory (Mu- seum), on Thursday free—on other days with order . . . . }	*	*	*	*	*	*	*
Sèvres Porcelain Manufactory (Magasins), . . . . }	*	*	*	*	*	*	*
Thermes, Palais des, . . . .	*			*		*	
Tobacco Factory, Imperial (order), . . . . }	*	*	*	*	*	*	*
Tuileries, Palais des (in absence of court, by order), . . . . }	*	*	*	*	*	*	*
Versailles, Palais de, . . . .	*		*	*	*	*	*
Vincennes, Château de (order), . . . . }	*		*	*	*	*	*

## Vocabulary.

The following vocabulary of common French words and phrases may, perhaps, be of occasional service to the tourist. In almost all the chief hotels and eating-houses there are waiters who speak English; and many of the shopkeepers have also acquired a smattering of our tongue. If the visitor has only a little French at his command, he had better not try to make elaborate grammatical sentences, but be content with uttering the essential substantives and verbs as clearly as he can. In any case, the shorter the sentences are, the more readily will they be comprehended.

Steam-boat	Bateau à vapeur.	Luggage	Bagage.
Packet-boat	Paquebot.	Trunk	Malle.
First-cabin	{ Première	Portmanteau	Porte-manteau.
	{ chambre.	I have nothing	Je n'ai rien à dé-
Fore-cabin	Seconde chambre.	to declare	clarer.
Passport	Passeport.	Railway	Chemin de fer.
	{ Je suis Anglais	Railway-station	Gare; station.
I am English	{ (m.); Anglaise	Ticket	Billet.
	{ (f.).	First class	Première classe.
Custom-house	Douane.	Second class	Seconde classe.
		Third class	Troisième classe.
Custom-house	{ Douanier.	Return ticket	Billet de retour.
officer		Waiting-room	Salle d'attente.

Refreshment-room	{ Buffet.	Outside ('knife-board')	Impériale.
Porter	Facteur; porteur.	Give me a correspondence ticket, if you please?	Donnez-moi un billet de correspondance, s'il vous plaît.
Guard	Chef de train.	Hotel	Hôtel.
Train	Convoi; train.	Boarding-house	Hôtel garni.
Express train	{ Convoi de grande vitesse; or, exprès.	Furnished lodgings	Appartements meublés.
Carriage	Voiture.	Landlord	Hôte.
Where is the train for —?	Où est le convoi pour —?	Waiter	Garçon.
When does it start?	A quelle heure part-il?	Chamber-maid	{ Femme de chambre.
Do we change carriages here?	Change-t-on voiture ici?	Can I lodge here?	Puis-je loger ici?
How long do we stop here?	{ Combien de temps restons-nous ici?	Can you give me a night's lodging?	Pouvez-vous me recevoir pour une nuit?
When will the train arrive at —?	Quand le convoi arrivera-t-il à —?	Shew me a room	Montrez-moi une chambre.
Cab	{ Fiacre; voiture de remise; voiture de place.	Bedroom	{ Chambre à coucher.
Call a cab	{ Faites approcher un fiacre.	First floor	Premier étage.
Send for a cab	{ Envoyez chercher un fiacre.	Second floor	Second étage.
Coachman	Cocher.	Third floor	Troisième étage.
I engage the coach by the hour	Je prends la voiture à l'heure.	Fourth floor	Quatrième étage.
I engage the coach for the course	Je prends la voiture à la course.	Bed	Lit.
How much have I to pay you?	{ Combien ai-je à vous payer? or simply, Combien?	Bed-clothes	{ Couvertures; draps.
Where is —?	Où est —?	Pillow	Oreiller.
How far is it to —?	{ Combien y a-t-il d'ici à —? or, Quelle est la distance d'ici à —?	Water	Eau.
Go on	Allez.	Hot Water	Eau chaude.
Slowly	Lentement.	Soap	Savon.
Quick	Vite.	Towel	Essuie-main.
Stop	Arrêtez.	Slippers	Pantoufles.
Omnibus	Omnibus.	Candle	Chandelle.
Inside	Intérieur.	Call me at six o'clock.	Eveillez-moi à six heures.
		Early	De bonne heure.
		Dining-room	Salle à manger.
		Eating-house	Restaurant.
		Bill of fare	Carte.
		Breakfast	Déjeuner.
		Tea	Thé.
		Coffee	Café.
		Sugar	Sucre.
		Milk	Lait.
		Bread	Pain.
		Butter	Beurre.
		Beer	Bière.

Egg	Œuf.	Half-bottle	Demi-bouteille.
Cutlet	Côtelette.	What have you?	Qu'avez-vous?
Beefsteak	{ Beefsteak; or, Bifteck.	Bring me —	Apportez-moi —.
Kidneys	Rognons.	Give me —	Donnez-moi —.
Oysters	Huitres.	Change this plate	Changez cette assiette.
Radishes	Radis.	Some more bread	Encore du pain.
Cup	Tasse.	The reckoning	L'addition.
Saucer	Soucoupe.	Change	Petite monnaie.
Plate	Assiette.	Coffee-house	Café.
Knife	Couteau.	Small cup of	{ Demi-tasse.
Fork	Fourchette.	coffee	{
Spoon	Cuillère.	Coffee with milk	Café au lait.
Meat Breakfast	{ Déjeuner à la fourchette.	Coffee without milk	Café noir.
Dinner	Diner.	Small glass of	{ Petit verre d'eau- de-vie.
Soup	Soupe; potage.	brandy	{
Fish	Poisson.	Ice	Glace.
Salmon	Saumon.	Ice and punch	Sorbet.
Cod	Morue.	Preserved fruit	Fruit confit.
Turbot	Turbot.	Shop	Boutique.
Mackerel	Maquereau.	I want —	{ Il me faut; J'ai besoin de; Je veux.
Sole	Sole.	Have you —?	Avez-vous —?
Flesh	Viande.	Do you sell	Vendez-vous
Beef	Bœuf.	—?	—?
Mutton	Mouton; gigot.	What is the	Quel est le prix?
Veal	Veau.	price?	—Combien?
Pork	Porc.	Set price	Prix-fixe.
Ham	Jambon.	Too dear	Trop cher.
Fowl	Volaille.	Cheap	Bon marché.
Game	Gibier.	Good, better	Bon, meilleur.
Vegetables	Légumes.	Bad, worse	Mauvais, pis.
Potatoes	Pommes-de-terre.	Yes, no	Oui, non.
Peas	Pois.	If you please	S'il vous plaît.
Cauliflower	Chou-fleur.	Thank you	{ Merci; Bien
Salt	Sel.		{ obligé.
Mustard	Montarde.	Which is the	{ Dites-moi, s'il vous plaît, quelle est la route de —?
Pepper	Poivre.	way to —?	{
Pastry	Pâtisserie.	Which way shall	Par quel chemin
Fritters	Beignets.	I go?	irai-je?
Tart	Tarte.	Must I turn to	Faut-il aller à
Extra dishes	Hors-d'œuvre.	the right?	droite?
Dessert	Dessert.	Must I turn to	Faut-il aller à
Melon	Melon.	the left?	gauche?
Grapes	Raisin.	Straight on	Tout droit.
Pear	Poire.	Post-office	Poste.
Apple	Pomme.		
White wine	Vin blanc.		
Red wine	Vin rouge.		
Bottle	Bouteille.		



General office	post-Grand Bureau de Poste.	Night	Nuit.
Have you a letter directed to me at that address?	Avez-vous, s'il vous plait, une lettre pour moi à cette adresse.	To-day	Aujourd'hui.
Post-paid	Affranchie.	Yesterday	Hier.
White, black	Blanc, noir.	To-morrow	Demain.
Red, blue	Rouge, bleu.	One	Un—une.
Brown, gray	Brun, gris.	Two	Deux.
Green, yellow	Vert, jaune.	Three	Trois.
Light, dark	Claire, sombre.	Four	Quatre.
Hot, cold	Chaud, froid.	Five	Cinq.
Sunday	Dimanche.	Six	Six.
Monday	Lundi.	Seven	Sept.
Tuesday	Mardi.	Eight	Huit.
Wednesday	Mercredi.	Nine	Neuf.
Thursday	Judi.	Ten	Dix.
Friday	Vendredi.	Eleven	Onze.
Saturday	Samedi.	Twelve	Douze.
January	Janvier.	Thirteen	Treize.
February	Février.	Fourteen	Quatorze.
March	Mars.	Fifteen	Quinze.
April	Avril.	Sixteen	Seize.
May	Mai.	Seventeen	Dix-sept.
June	Juin.	Eighteen	Dix-huit.
July	Juillet.	Nineteen	Dix-neuf.
August	Août.	Twenty	Vingt.
September	Septembre.	Twenty-one	Vingt et un.
October	Octobre.	Thirty	Trente.
November	Novembre.	Forty	Quarante.
December	Décembre.	Fifty	Cinquante.
Morning	Matin.	Sixty	Soixante.
Noon	Midi.	Seventy	Soixante-dix.
Midnight	Minuit.	Eighty	Quatre-vingts.
		Ninety	Quatre-vingt-dix.
		Hundred	Cent.
		Thousand	Mille.

The ordinal numbers are formed by adding *ième* to the cardinal numbers, with the exception of first (*premier*) and second (*seconde*), as well as *deuxième*.

### Suburbs and Environs of Paris.

The following particulars concerning the means of conveyance to the suburbs and environs of Paris will be useful to the tourist. Fares somewhat higher than those stated here are charged on Sunday and fête-days. Cheap return-tickets may usually be had.

*Argenteuil*.—Railway, Rue St-Lazare, 50 c. and 75 c.

*Arenières*.—Railway, Rue St-Lazare, 35 c. and 50 c.

*Auteuil*.—(Exposition Permanente), General Omnibus, A, 15 c. and 30 c.; American Railway, Place de la Concorde, 20 c. and 30 c.; Special Omnibus, 9 Rue du Bouloi, 45 c.; Railway, Rue St-Lazare, 30 c. and 40 c.

*Belleville*.—General Omnibus, M and N.

*Bellevue*.—Railway, Boulevard Mont-Parnasse, 50 c. and 75 c.

*Bercy*.—General Omnibus, S.

*Bois de Boulogne*. See *Auteuil*.

*Chantilly*.—Railway, Place de Roubaix, 2 f. 55 c.; 3 f. 45 c.; 4 f. 60 c.

*Charenton*.—General Omnibus, R; Special Omnibus, 10 Boulevard Beaumarchais; Railway, Boulevard Mazas, 30 c. and 50 c.

*Clignancourt*. See *Montmartre*.

*Compiègne*.—Railway, Place de Roubaix, 5 f. 80 c.; 8 f.; and 10 f. 50 c.

*Creil*.—Railway, Place de Roubaix, 3 f. 90 c.; 5 f. 30 c.; and 7 f. 5 c.

*Corbeil*.—Railway, Boulevard de l'Hôpital, 1 f. 70 c.; 2 f. 25 c.; 3 f. 25 c.

*Courbevoie*.—General Omnibus, C.

*Enghien*.—Railway, Place de Roubaix, 75 c.; 1 f.; 1 f. 35 c.

*Fontainebleau*.—Railway, Boulevard Mazas, 3 f. 65 c.; 4 f. 95 c.; 6 f. 60 c.

*Grenelle*.—General Omnibus, Y and Z.

*Marche, la*. See *Ville d'Avray*.

*Marly*.—Omnibus, 12 Rue du Faubourg St-Denis.

*Meudon*.—Omnibus, 300 Rue St-Martin; Railway, Boulevard Mont-Parnasse, 50 c. and 75 c.

*Montmartre*.—General Omnibus, H, I, J, and M.

*Montmorency*.—Omnibus, 12 Rue du Faubourg St-Denis. See *Enghien*.

*Neuilly*.—General Omnibus, C.

*Passy*.—General Omnibus, A, AB; Special Omnibus, Rue de Rivoli.

*Potissy*.—Railway, Rue St-Lazare, 1 f. 65 c.; 2 f. 25 c.; 3 f.

*Rambouillet*.—Railway, Boulevard Mont-Parnasse, 2 f. 29 c.; 4 f. 5 c.; 5 f. 40 c.

*St-Cloud*.—Omnibus, 7 and 24 Rue du Bouloi, 50 c.; Railway, Rue St-Lazare, 50 c.; Steam-boat, Quai d'Orsay (Sunday), 1 f.

*St-Denis*.—Omnibus, 12 Rue du Faubourg St-Denis, 50 c.; Railway, Place de Roubaix, 40 c.

*St-Germain-en-Laye*.—12 Rue du Faubourg St-Denis, 1 f.; Railway, Rue St-Lazare, 1 f. 25 c.; and 1 f. 50 c.

*St-Maur*.—Railway, Place de la Bastille.

*St-Ouen*.—Omnibus, Place du Palais-Royal.

*Seaux*.—Omnibus, 33 Rue Dauphine; Railway, Boulevard de l'Hôpital, 50 c.; 65 c.; 1 f.

*Sèvres*.—Omnibus, 7 Rue Tirechappe, 2 Rue du Louvre, 24 Rue du Bouloi, 60 c.; Railway, Boulevard Mont-Parnasse, 60 c.

*Surasne*.—Railway, Rue St-Lazare, 40 c. and 60 c.; or General Omnibus, C.

*Versailles*.—American Railway, Place de la Concorde, 1 f.; Railway, Rue St-Lazare and Boulevard Mont-Parnasse, 1 f. 25 c.; 1 f. 50 c.

*Ville d'Avray*.—Railway, Rue St-Lazare, 60 c. and 90 c.

*Vincennes*.—General omnibus, *Æ*; Special Omnibus, 10 Boulevard Beaumarchais, 256 Rue St-Martin, 50 c. and 60 c.; Railway, Place de la Bastille, 25 c. and 40 c.

### Government Offices, Public Institutions, &c.

*Ministry of State and of the Imperial Household*, New Louvre, opposite the Palais-Royal.

*Ministry of Foreign Affairs*, Quai d'Orsay.

*Ministry of War*, 90 Rue St-Dominique St-Germain.

*Ministry of the Marine and Colonies*, 2 Rue Royale.

*Ministry of Finance* (Treasury), 234 Rue de Rivoli.

*Ministry of the Interior* (Home Office), 103 Rue de Grenelle St-Germain; also at Place Beauveau and Rue de la Ville l'Evêque.

*Ministry of Justice*, 13 Place Vendôme. The law-courts sit in the Palais-de-Justice.

*Ministry of Public Instruction*, 110 Rue de Grenelle St-Germain.

*Ministry of Agriculture, Commerce, and Public Works*, 58—64 Rue St-Dominique St-Germain.

*Prefecture of the Seine*, at the Hôtel-de-Ville.

*Prefecture of Police*, Rue de Harlay.

*Administration of Public Assistance*, 2 Rue Neuve Notre-Dame.

*Academy of Paris*, at the Sorbonne.

*Tribunal of Commerce*, at the Bourse.

*Chamber of Commerce*, Place de la Bourse.

*Council of Prud'hommes*, 18 Rue de la Douane.

*Bank of France*, 9 Rue de la Vrillière.

*Stamp Office* (Timbre), 9 Rue de la Banque.

*Chamber of Notaries*, 1 Place du Châtelet.

*Savings-bank*, 9 Rue Coq-Héron.

### Embassies and Consulates.

The following are the chief embassies and consulates in Paris :

- Austria*, Embassy, 101 Rue de Grenelle St-Germain ; General Consulate, M. de Rothschild, 19 Rue Lafitte.  
*Baden*, Legation, 17 Rue Boursault.  
*Bavaria*, Legation, 15 Rue d'Aguesseau.  
*Belgium*, Legation, 97 Rue de la Pépinière.  
*Denmark*, 45 Rue de la Ville l'Evêque.  
*Great Britain*, Embassy and Consulate, Rue du Faubourg St-Honoré.  
*Greece*, Legation, 46 Avenue Gabriel.  
*Hanover*, Legation, 19 Rue de Penthievre.  
*Italy*, 133 Rue St-Dominique St-Germain.  
*Netherlands*, Legation, 121 Avenue des Champs-Élysées.  
*Portugal*, Legation, 12 Rue d'Astorg ; Consulate, 44 Rue Blanche.  
*Prussia*, Legation, 78 Rue de Lille.  
*Rome*, Nunciature, 69 Rue de l'Université.  
*Russia*, Embassy and Consulate, 33 Rue du Faubourg St-Honoré.  
*Saxony (Kingdom of)*, Legation, 170 Rue du Faubourg St-Honoré.  
*Spain*, Embassy, 25 Quai d'Orsay ; Consulate, 7 Rue de l'Oratoire.  
*Sweden and Norway*, Legation, 74 Rue d'Anjou St-Honoré ; Consulate 96 Rue de Chaillot.  
*Switzerland*, Legation, 9 Rue d'Anmale.  
*Turkey*, Embassy, 116 Rue de Grenelle St-Germain ; Consulate, 14 Rue de la Victoire.  
*United States of America*, Legation, 3 Rue de Marignan ; Consulate, 36 Rue de la Chaussée d'Antin.  
*Wurtemberg*, Legation, 2 Rue Tronchet.

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### Application for Tickets to Public Buildings.

One of the first things a visitor ought to do on arriving in Paris is to make written application for tickets to view the chief monuments and public buildings. Orders may be obtained from the Minister of State (*Ministre d'Etat*), for the Sainte-Chapelle, Cluny Museum (private days), and the Palais des Beaux-Arts ; from the Minister of the Imperial Household (*Ministre de la Maison de l'Empereur*), for the Tuileries, Élysée, St-Cloud, Fontainebleau, Sèvres, and Compiègne ; from the



Director of Artillery (*M. le Directeur de l'Artillerie, au Ministère de la Guerre*), for the Fortress of Vincennes; from the Prefect of the Seine (*Préfet de la Seine, Hôtel-de-Ville*), for the Hôtel-de-Ville; from the Director of the Mint (*Directeur de la Fabrication, Hôtel des Monnaies*), for the workshops of the Mint; from the Director of the Imperial Printing-office (*Directeur de l'Imprimerie Impériale*) for that establishment.

The following forms of letter may be adopted:

Monsieur (*here insert his title, le Ministre,  
le Préfet, le Directeur*).

J'ai l'honneur \* de vous prier de vouloir bien m'autoriser à visiter —.

J'ai l'honneur d'être,  
Monsieur le Ministre  
(*or whatever his title may be*),  
votre très-humble serviteur,

\_\_\_\_\_  
Monsieur le Préfet  
(*or whatever his title may be*),

Je prends la liberté de vous prier de vouloir bien me faire adresser un billet pour moi et (*fill in the number, deux, trois, or whatever it is*) amis, afin de visiter —

Agréez, Monsieur le Préfet,  
l'assurance de la considération,  
de votre très-humble serviteur,

### Public Music.

From the 1st of May to the 1st of October, military bands perform in the open air at a number of places, about 6 o'clock in the evening.

*Garden of the Tuileries*.—Daily, except Sunday, some time between 4 and 6.

*Palais-Royal*.—Daily, except Monday, some time between 5 and 7.

*Place-Royale*.—Monday and Thursday, 6 to 7.

*Place-Vendôme*.—Daily, except Saturday, 6 to 7.

*Luxembourg*.—Tuesday and Saturday, 6 to 7.

There is usually military music in the forenoon, in the Place du Carrousel and Champ-de-Mars.

\* If a Minister, it should run \* de prier votre Excellence.

### The Sovereigns of France.

The following table of the kings of France, or other ruling authorities, with the dates of their accession, will assist the reader in fixing the periods to which the various monuments of Paris belong :

	A. D.		A. D.
Pépin, . . . . .	752	Charles V., . . . . .	1364
Charlemagne, . . . . .	768	Charles VI., . . . . .	1380
Louis I., . . . . .	814	Charles VII., . . . . .	1422
Charles II., . . . . .	840	Louis XI., . . . . .	1461
Louis II., . . . . .	877	Charles VIII., . . . . .	1483
Louis III., . . . . .	879	Louis XII., . . . . .	1498
Charles III., . . . . .	884	Francis I., . . . . .	1515
Eudes, . . . . .	888	Henry II., . . . . .	1547
Charles IV., . . . . .	898	Francis II., . . . . .	1559
Raoul, . . . . .	923	Charles IX., . . . . .	1560
Louis IV., . . . . .	936	Henry III., . . . . .	1574
Lothaire, . . . . .	954	Henry IV., . . . . .	1589
Louis V., . . . . .	986	Louis XIII., . . . . .	1640
Hugh Capet, . . . . .	987	Louis XIV., . . . . .	1643
Robert, . . . . .	996	Louis XV., . . . . .	1715
Henry I., . . . . .	1031	Louis XVI., . . . . .	1774
Philippe I., . . . . .	1060	States-General, . . . . .	1789
Louis VI., . . . . .	1108	Constituent Assembly, . . . . .	1789
Louis VII., . . . . .	1137	Legislative Assembly, . . . . .	1791
Philippe II., . . . . .	1180	Republic and Convention, . . . . .	1792
Louis VIII., . . . . .	1223	Reign of Terror, . . . . .	1793
Louis IX. (St-Louis), . . . . .	1226	Directory, . . . . .	1795
Philippe III., . . . . .	1270	Consulate, . . . . .	1799
Philippe IV. (le Bel), . . . . .	1285	Napoleon I., Emperor, . . . . .	1804
Louis X., . . . . .	1314	Louis XVIII., Restoration, . . . . .	1814
Philippe V., . . . . .	1316	Charles X., . . . . .	1825
Charles IV., . . . . .	1322	Louis-Philippe, . . . . .	1830
Philippe VI., . . . . .	1328	Republic, . . . . .	1848
Jean, . . . . .	1350	Napoleon III., . . . . .	1852

### Historical Associations.

The historical associations of the Tuileries, Louvre, and such like, have been mentioned in connection with the buildings in question. There are in Paris, however, several places which are interesting only on account of the celebrated persons or events with which they have at one time or another been associated. Among these are the following :

In front of No. 3 Rue St-Honoré, Ravaillac assassinated *Henri IV.*, 18th May 1610. The façade of the house bears a bust of the monarch and a laudatory Latin inscription.

At 9 Quai Napoléon is an inscription stating that *Abelard and Héloïse*, in 1118, occupied a dwelling on that site.

At 18 Rue d'Argenteuil, *Corneille* died. In the court-yard is a bust of the poet, and a black slab bearing the motto from the *Cid*—

'Je ne dois qu'à moi seul toute ma renommée.'

I owe my renown entirely to myself.

*Thomas Corneille* lived near his more celebrated brother, in the little Rue du Clos-Georget.

*Voltaire* resided in a house at the corner of the Rues du Clos-Georget and Fontaine-Molière, and died at the Hôtel Villette, 23 Quai Voltaire.

*Molière* was not born in the house on the site of No. 5 Rue de la Tonnelierie as the inscription there erroneously sets forth, but (as stated in the official record of baptism found among the registers of the parish of St-Eustache, and also in the archives of the hospitals) in a house at the corner of the Rue des Vieilles-Etuves and Rue St-Honoré, near the *Croix du Trahoir*. The great dramatist died at 34 Rue Richelieu, nearly opposite the fountain erected in his honour.

*Napoleon Bonaparte*, when he first received a commission and quitted the Military Academy of Brienne, in 1785, lodged in a small garret at 5 Quai Conti, at the corner of the Rue de Nevers. When General of Artillery (1794), he resided with his brother Louis and Junot in the Hôtel des Droits de l'Homme, Rue du Mail. In the following year he was staying at the Hôtel Mirabeau, Rue du Dauphin, at the time when he obtained command of the troops, and defeated the 'sections.' His circumstances being thus improved, he removed to the Hôtel de la Colonnade, 1 Rue Neuve des Capucines, where, on 9th March 1796, he was married to Josephine. The house, which his wife brought him as part of her dowry, and in which he now established himself, was at 60 Rue Chantereine, called, after Bonaparte's victorious return from Italy, Rue de la Victoire. Here was planned the *coup d'état* of the 18th Brumaire, which elevated him to the Dictatorship.

At 20 Rue de l'École-de-Médecine, in a back room, *Charlotte Corday* stabbed Marat while he was taking a bath, on 13th July 1793.

In the Rue de la Planchette, now Rue de Charenton, several hundred Protestants were massacred in 1621, by a body of footmen, pages, and porters, while returning from worship at Charenton.

## Newspapers.

The following are the principal newspapers published in Paris :

<i>Le Moniteur</i> , Official Organ of the Government.	newspaper, without leaders or comments on events. It gives every day an excellent compendium of English news. It also gives a list of the sights that are open, and should be referred to by strangers for information on that head. Galignani is to be found in all the best cafés and hotels.
<i>Journal des Débats</i> , Moderate.	
<i>La Presse</i> , Opposition.	
<i>L'Opinion Nationale</i> , Liberal.	
<i>Le Constitutionnel</i> , Ministerial.	
<i>La Patrie</i> , do.	
<i>Le Pays</i> , do.	
<i>Le Siècle</i> , Liberal.	
<i>La France</i> , Ultramontane and Reactionary.	
<i>Galignani's Messenger</i> , an English	<i>Le Charivari</i> , the Paris Punch.
<i>Le Sport</i> , sporting news.	<i>Figaro</i> , full of satire and petty news.

## Masonic Lodges.

The government of France, which entertains strong objections to secret societies of all kinds, permits the Freemasons to hold their meetings, but looks upon them with little approbation. Attempts have of late been frequently made to destroy the secret and independent character of the body, and to bring it under the cognizance and control of the state. The *Grand Orient* governs the Freemasons of France and the French colonies, who compose about 500 *ateliers* or lodges. It is established at 16 Rue Cadet, where it meets usually once a month. Visiting brethren, holding a Master-mason's degree, are admitted to these meetings. The lodge-meetings of the Parisian masons take place at 35 Rue de Grenelle St-Honoré. There is one almost every evening at 7 P.M. Foreign brethren must exhibit their diplomas before they are permitted to enter.

## Clubs.

There are several clubs or *cercles* in Paris, but they are of a very inferior character compared with those of London. Many of them, indeed, are only gaming-houses under a very transparent disguise. The chief *cercles* are as follow :

*Jockey-Club*, 30 Rue de Grammont—about to remove (1863) to a new house in the Boulevard des Capucines.

*Cercle des Chemins de Fer*, 22 Rue de la Michodière.



*Ancien Cercle*, 16 Boulevard Montmartre.

*Cercle des Echees*, Café de la Régence.

*Cercle des Arts*, 22 Rue de Choiseul.

*Cercle Agricole*, 3 Rue de l'Abbaye.

*Cercle du Commerce*, 4 Rue Lepelletier.

*Cercle de l'Union*, 11 Boulevard de la Madeleine.

*Cercle Impérial*, 1 Rue des Champs-Élysées.

*Cercle de la Librairie*, 1 Rue Bonaparte.

*Cercle des Etats-Unis*, 16 Rue Lepelletier.

*Cercle de la Presse Scientifique*, 21 Rue Richelieu.

Members are admitted by election by ballot, and strangers must be introduced by members.

### Gymnastics; Shooting; Racing; Hunting.

In order to describe those athletic sports and exercises which have been imported in a great measure from Britain, the French have borrowed the term 'Sport.' Of late years, the increasing popularity of such amusements in France has been very marked.

GYMNASTICS.—In the Avenue Montaigne, Champs-Élysées, stands a large establishment, filled with all manner of appliances for gymnastic exercises, called the *Gymnase Moderne*. It is open in the afternoon and evening, and is well worth a visit. Similar saloons are to be found, 103 Rue de Lille (*Gymnase Olympe*); 14 Rue du Faubourg St-Honoré (*Gymnase St-Honoré*); 31 Rue Bayard, Champs-Élysées (*Gymnase Normal*); 71 Rue de Vaugirard (*Gymnase du Luxembourg*).

BOXING AND FENCING.—The barbarous mode of combat known as the *Savate*, in which the two antagonists struck at each other with their heavy wooden shoes, and endeavoured thus to inflict wounds on the face or head, is going out of fashion, and boxing, or, as the French call it, *la boxe*, is taking its place. There are several expert professors of the 'noble art of self-defence' in Paris, whose saloons are thronged by numerous ardent pupils.

FENCING is an art which the French have always cultivated with great assiduity, and in the practice of which they are admitted to excel. Duelling, although contrary to the law, has not yet been placed under that moral stigma which is its only effectual preventive. The use of the small-sword is, therefore, an accomplishment which every Frenchman of any pretensions to fashion feels bound to acquire. There are numerous skilled fencing-masters in Paris, whose addresses may easily be obtained.

SHOOTING.—Next to the sword, the pistol is the favourite weapon of a Frenchman; the rifle holds only a second place in his affections. There are shooting-galleries in various quarters of Paris, where pistols and rifles of all kinds are in use. Among these may be mentioned those in the Avenue Montaigne and Allée d'Antin, Champs-Élysées; in the Boulevard du Mont-Parnasse; and at Argenteuil. The latter locality is much resorted to for pigeon-shooting. The birds are shut up in cages, and released on a concerted signal between the marksman and the attendant being given. The magnificent shooting-range at Vincennes is open to all-comers, who are allowed to contest the prizes on payment of certain small fees.

RACING.—The taste for the sports of the turf which the emperor acquired during his residence in England has promoted their introduction into France. A Jockey Club, in imitation of the celebrated English one, has been established in Paris, which exerts itself to improve the breed of horses, and superintends the racing arrangements throughout the country. Some of the largest training establishments are in and around Chantilly, where there is quite a little colony of English breeders and trainers. The chief races are held as follows:

*Paris (Longchamp).*—April, June, September, and October.

*Vincennes.*—April.

*Chantilly.*—May, September, and October.

*Versailles.*—End of May and beginning of June.

In May, there are some lively steeple-chases at *La Marche*, not far from St-Cloud.

HUNTING.—There is still scope for stag, boar, and, as the Duke of Beaufort has proved, wolf-hunting in many parts of France. The emperor has a hunting-stud and staff (*Vénérerie Impériale*) under the charge of Marshal Magnan, Grand-Huntsman (*Grand Veneur*). The court hunting-costume is very picturesque, comprising a green coat with gold-lace, a red waistcoat, white buckskin breeches, and high boots, with a plumed hat of the Louis XV. style, and a hanger or short hunting-sword. The ladies' dress is of the same character as that of the gentlemen. It may easily be imagined that a court cavalcade, attired in the way we have just described, will present a very brilliant and interesting appearance. The hunts come off in the following order:

*St-Germain and Marly.*—January, February, March.

*Versailles and Meudon.*—April.

*Rambouillet.*—May, June, July.

*Compiègne.*—August and September.

*Fontainebleau.*—October.

### Thermometer.

For the benefit of those who indulge in warm baths, we may mention that 4° Réaumur are equivalent to 5° Centigrade, or to 9° Fahrenheit.

Réaumur.	Centigrade.	Fahrenheit.
80	100	212 boiling.
36	45	112 fever.
29	37	98 blood.
19	24	76 summer.
10	13	55 temperate.

The maximum average heat of Paris is about 34° centigrade.

### The Co-operative Associations of Paris.

Some account of the co-operative working associations of Paris will be interesting to many, although they may not have time or opportunity to visit them. The following particulars are chiefly taken from a paper by Mr J. M. Ludlow. The idea of these associations was not, as is commonly supposed, the offspring of the revolution of 1848, but was started in 1830, and was carried into effect a few years later. The story of the *Pianoforte-makers* is extremely interesting. 'Fourteen working-men, without capital or credit, in 1849, hired, in an out-of-the-way quarter of Paris, a sort of loft up a steep stair, made of wood in the rough, with a well-rope for hand-rail, and transformed it into a workshop. - Those who had tools brought them; the savings of the others went to purchase more. When all their means were put together, they found themselves in possession of a sum of less than £9, 4s. in cash. But this was not enough; weekly subscriptions had to be paid by those who were at work out of their earnings—by those who were not, through the pawning of what they had, even to the very wedding-rings of their wives. At last, penny by penny, privation by privation, they scraped together £40, wherewith to buy materials, and set to work. A timber-merchant was found who gave them credit. They worked for two months without a farthing of pay; made one piano, sold it; began another, then two, then four. On the 4th of May 1849, they received their first moneys, which, after payment of debts, gave about 5s. 3½d for each member. For wages, 4s. were set apart; the balance it was agreed to spend in a frugal dinner, where the fourteen associates, their wives and families, met together to



celebrate their first victory and taste wine again, most of them the first time for a twelvemonth. For a whole long month yet, wages were only 4s. a week per head; but in June a baker offered to buy a piano for bread, and a bargain was struck for £19, 4s. It was agreed that the bread should not be reckoned as wages, but that each might eat to his need, and carry away to his wife and children. Meanwhile, their excellent workmanship was attracting custom; by August, the weekly wages rose to 8s., 12s., 16s. a week. Yet even these were not wholly paid out, the sum required for the purchase of first-rate materials being deducted out of every Saturday's pay, the workers receiving only a dividend of the balance in cash, with a credit for what they had earned more. By the end of 1850, they had 32 members, and a stock worth nearly £1600, in premises rented at £30 a year. Eventually, they divided (1852) into two separate associations, one of which survives and prospers, having over 40 members, and a capital of about £2000. The *Jewellers* started in 1834, 8 in number, with £3 capital. A few years afterwards, two of the band carried off money, models, and customers, to the ruin of the rest. The association was reconstituted in 1845, each member bringing £80. In 1848, the association received a loan of £960 from the government. Their capital is now nearly £4000; they do an annual business of, on the average, £6000; and, in 1856, they realised £1640 net profit. The *Builders*, at the outset, encountered great difficulty in co-operating. Eighty members paid 4s. each for the first month, but in the third month there were only ten contributors. The bills of the association could not be met, and the manager was arrested for the debt. In 1852, however, they reorganised the enterprise by a legal deed of association, and admitted a number of capitalist associates, to whom they allotted 40 per cent. of the profits, the remaining 60 per cent. being paid for labour. There are now 100 members, doing a business of more than £60,000 a year; indeed, on 1st June 1860, there were 450 men employed, with £40,000 of work in hand; £2000 and more had been paid in the preceding month in wages, and £4000 of materials had been taken up. The managers are reckoned the ablest building contractors in Paris. Profits have been realised for the last few years at the rate of nearly £13 per cent. for capital, and nearly 2s. per day's labour for the workmen. Round this body have gradually grown up the subordinate associations of *Painters*, *Joiners*, *Carpenters*, *Slaters*, and *House Locksmiths*. The painters divided 26 per cent. net profit in the first year of their corporate existence. The *Arm-chair Maker's* association was founded in 1848, and has about 60 associates, 100 auxiliaries, and 6-horse power steam-engine, and a substantial capital. Among the other associations, which are all said to be doing well, may be mentioned the *Lamp-*



*makers*; *File-makers*, 25 in number, with a capital of £2600, and doing business to the amount of £3500 annually; *Chair-turners*, 28 associates, employing 60 hands, and doing an annual business of nearly £6000; *Furniture Locksmiths*, who have realised £2240 net profit from 1850 to 1858; the *Last-makers*, 30 in number, making £600 a year profit; the *Spectacle-makers*, 25 in number, realising 10 per cent gain.

### Workmen's Cities.

On the construction of the new boulevards and other streets, large bodies of the working-classes were driven from their accustomed haunts, and found great difficulty in procuring house-accommodation. The new buildings were too grand for them, and the other poor districts of the city, such as the Montagne Ste-Geneviève, were already fully occupied. Loud complaints were raised, and the authorities seem now to be endeavouring to repair the evil. It appears, from official returns, that 2582 new houses were built last year, containing 15,551 separate apartments. There were 763 houses pulled down during the same period, containing 2882 apartments, so that during the last year additional accommodation has been provided for 12,669 families. Three-fourths of these new houses have been constructed on waste ground at Batignolles, Montmartre, La Chapelle, La Villette, Belleville, Charonne, Bercy, Montrouge, Vaugirard, Grenelle, Auteuil, and Passy, and the remaining fourth in the interior of Paris. The greater number of the houses built last year are arranged with a view to the accommodation of families of moderate income. In this respect, the Council General of the Seine is free from the fault with which it was reproached on former occasions, of building houses for the rich and neglecting the interests of the less affluent.

*Cités Ouvrières*, or Workmen's Cities, have also been erected especially for the reception of that class. These consist of groups of model lodging-houses, and the most important are to be found in the Boulevard Mazas, and in the Rue Campagne-Première, near the Rue d'Enfer. The apartments vary in size and fittings, and are adapted for government officials with moderate salaries, persons of small independent means, foremen of factories, and such like, as well as ordinary labouring men. Every house is supplied with gas and water, and the lighting and ventilation have been attended to. The apartments consist in general of a small ante-room, kitchen, sitting or dining-room, with one or two bed-chambers. The top (5th) story contains single rooms for bachelors, furnished with a

bed, table, and two chairs, which are let for 20 francs a month. On the Boulevard Mazas a new block of lodgings is being built, the ground-floor of which is to be a common hall and dining-room open to all the lodgers. The Municipal Council are also erecting a model square in the Faubourg St-Antoine to lodge operatives. This square is to occupy a superficies of 20,000 yards, with a façade of 240 feet, and will accommodate 4000 persons. A bathing-establishment is to be constructed in the centre of the main building, by which means every lodger may procure a hot bath at any hour of the day or night for the small sum of 25 centimes (2½d.). Each floor is to be supplied with river-water free of expense to the lodgers; and, to complete the establishment, the entire building is to be heated by steam. Attached to the lodging-house there are to be fourteen workshops for apprentices in cabinetmaking, sculpture, carpenters' work, mechanics, all descriptions of smiths' work, and carpet manufacture.

### 'Cabinets' (Out-of-door Conveniences).

*Cabinets inodores* (inodorous cabinets) are to be found in the most frequented parts of Paris, such as at the *Palais-Royal*, *Galerie de Beaujoulais*, and near the *Théâtre Français*; *Champs-Élysées*, on the r. going towards the *Triumphal Arch*; 4 *Passage Delorme*; *Passage des Panoramas*; *Passage de l'Opéra*; *Passage Jouffroy*; *Passage Choiseul*; in the *Tuileries* and *Luxembourg gardens*; *Place St-Sulpice*; *Place de la Bastille*; and near the *Bourse*. The charge is usually 5, 10, or 15 centimes.

### Hints to Strangers.

Before examining the monuments of Paris in detail, it will be well to form an acquaintance with its general aspect and leading thoroughfares. This cannot be done more effectually or economically than from the outside of an omnibus.

Before hiring a fiacre it is advisable to make a bargain with the driver as to his fare. Also demand his ticket.

In asking for information apply to shopkeepers or policemen, rather than to casual passers-by.

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